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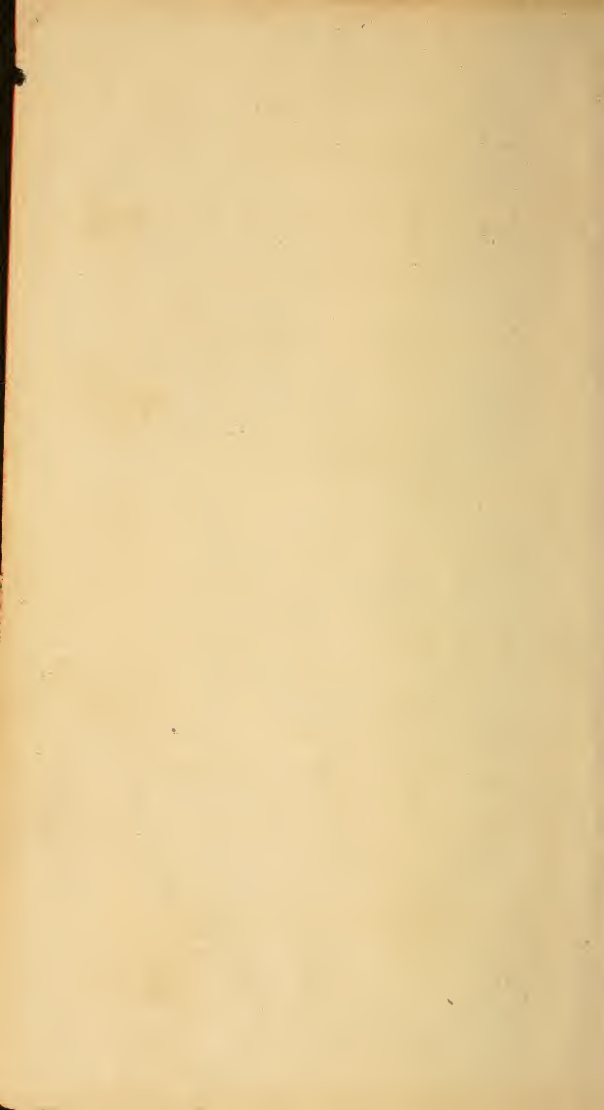
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THE
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AN INTRODUCTION TO ITALIAN VERSIFICATION;
EXTRACTS FROM THE ITALIAN POETS; &c. &c.

THE WHOLE PROPERLY ACCENTED, TO FACILITATE THE
PRONUNCIATION OF LEARNERS.

By SIGNOR VENERONI,

ITALIAN SECRETARY TO THE FRENCH KING.

A NEW EDITION,

CAREFULLY REVISED, CORRECTED, AND IMPROVED,
By A. RONNA.

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But, *non omnia possumus omnes*. Such is the very high reputation of VENERONI'S GRAMMAR on the Continent, and so great the number of those who wish to be able not only to understand, but to speak the Italian language, with correctness

But, *non omnia possumus omnes*. Such is the very high reputation of VENERONI'S GRAMMAR on the Continent, and so great the number of those who wish to be able not only to understand, but to speak the Italian language, with correctness

rectness and purity, that very material additions and observations upon that work have been published since our first edition of it. This consideration has induced us to combine in every succeeding edition the fruits of our own inquiries and studies, with those of learned foreigners. We have likewise added some new Grammatical observations on the Italian language; with Remarks on the Letters of the Alphabet; new Dialogues, Phrases, &c. &c.; and the Italian words are also properly accented, to facilitate the pronunciation to learners. After all, we must not take upon us to say that it is impossible any better edition of this Work should *ever* appear; but this we may safely affirm, that it will be long before VENERONI'S GRAMMAR of the Italian language can be carried to a higher degree of perfection than that in which we now give it, with our strongest recommendation, to the English student.

ADVERTISEMENT TO THIS NEW EDITION.

The greatest attention with regard to correctness has been bestowed upon this new edition of VENERONI'S very highly esteemed ITALIAN GRAMMAR; and the Editor believes it will be found in every respect much superior to any which have preceded it. The chapters relative to PRONUNCIATION have been particularly improved, and this important branch of the Italian language most copiously elucidated. All the treatises on the Italian Grammar have been corrected and improved, without changing the order fixed by MR. VENERONI. The Selections in Prose have been greatly improved. A sketch of the Origin of the Italian language and Poetry has been added, and with it, many elegant Extracts from the most celebrated Italian Poets.

The EDITOR also begs leave to observe, that he has just finished the revision of a new edition of MR. BOTTARELLI'S ITALIAN EXERCISES, referring to the Rules of this Grammar; together with its KEY; also of his ITALIAN, FRENCH, and ENGLISH DICTIONARY, in three volumes; which works he confidently trusts will be found exceedingly correct, and very materially improved.

INTRODUCTION

TO THE

ITALIAN TONGUE

THE most expeditious, and certainly the only sure way to understand, write, and speak, the Italian and indeed all other languages, is, to acquire the knowledge of them on the principles of Grammar.—In order, therefore, to facilitate this acquirement, more especially as it respects Ladies, and those persons unacquainted with the Latin, I shall first, in this INTRODUCTION, explain the necessary TERMS and DEFINITIONS of Grammar in general:—this being thoroughly studied and understood, I shall then proceed to explain, in the best manner I am able, the Rules of the ITALIAN GRAMMAR in particular.

An Explanation of the TERMS of Grammar.

THE first terms of Grammar are the Letters. There are twenty-two letters in the Italian tongue, viz. *a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, z.*

The Italians do not make use of *k, w, x, y.*

The letters are divided into vowels and consonants.

The vowels are, *a, e, i, o, u.* They are called vowels from their forming a perfect sound without the assistance of any other letter, as *a* is pronounced single: *e*, the same; and in like manner the other vowels.

The consonants are the remaining letters, *b, c, d, f, g, j, l, m, n, p, q, r, s, t, v, z.* We give them the name

of consonants, because we cannot pronounce them without the help of a vowel, either before or after them : example, *b* is pronounced as if there were a *b* and *e* together, or *be* ; *f*, as *ef*, and so of the rest.

H, especially at the beginning of a word, is not considered properly a letter, and therefore is never pronounced in Italian ; yet the use made of it in the middle of words, is greater than most people imagine. See what we say of it in treating of the pronunciation of consonants.

It is the mixture of the letters, that generally forms the different words which every language is capable of producing ; and that some order may be observed in the infinite number of words, they have been reduced to ten parts of speech, though most Italians reckon no more than eight.

A speech is composed of sentences.

Sentences are composed of words.

Words of syllables.

Syllables of letters.

Letters are certain marks or characters, which serve to form the syllables and words, as *a, b, c, d, e, &c.*

A syllable is a word, or part of a word pronounced with a single sound, and composed of one, two, or three letters, as, *astrologo*, an astrologer, is composed of four syllables, *as-tró-lo-go*, the second of which is composed of three letters, and the rest of two. *A-mo*, I love, is composed of two syllables, the former of a single letter, and the latter of two.

Sometimes a word contains but one syllable, and then we call it a monosyllable (a term of Greek derivation), that is to say, having but one syllable ; as, *re*, a king ; *me*, me ; *te*, thee, &c.

A word consists either of one or more syllables ; as, *re*, *amóre*.

A sentence is composed of several words, forming a complete sense ; as, *per ben parláre Italiano, bisógna parláre Toscáno, e pronunciáre come i Romani* ; to speak good Italian, we must speak as they do in Tuscany, and pronounce as they do at Rome.

A speech, or discourse, is composed of ten parts : these are—the Article, Noun, Adjective, Pronoun, Verb,

Verb, Participle, Adverb, Preposition, Conjunction, and Interjection. Every word is reducible to either one or other of these parts of speech, the particulars of which will be found in the following explanation. Those who admit but eight parts of speech, reject the Article and Adjective.

An Explanation of the PARTS of Speech.

IN order easily to understand a language, we should endeavour to obtain a perfect knowledge of the parts of speech, and their meaning; otherwise it is impossible ever to understand, or speak it correctly. According to the preceding order, I should begin with the article; but, that I may be the better understood, I shall commence with the Noun.

Of NOUNS.

A NOUN is a word which serves to name and distinguish some thing: as, *Díó*, God; *ángelo*, an angel; *uómo*, a man; *ciélo*, heaven; *térra*, earth; *cavállo*, a horse; *libro*, a book; *cappéllo*, a hat; *távola*, a table; *páne*, bread; *víno*, wine, &c.

There are two sorts of nouns; one is called a noun-substantive, and the other a noun-adjective.

The noun-substantive is that which subsists by itself, or which by itself alone so clearly expresses the thing named, that we immediately understand it; as, heaven, earth, the king, a horse, a book; we know the meaning of the words heaven, earth, the king, &c.

The noun-adjective is a word which denotes the qualities of the substantive; as, great, *gránde*; fine, *béllo*; little, *píccolo*; red, *rósso*: we know not what is great, fair, little, or red, unless we join a substantive to it; as, a great book, *un gran libro*; a fine book, *un bel libro*; a little book, *un píccolo libro*; a red book, *un libro rósso*; a great hat, *un gran cappéllo*; a fine hat, *un bel cappéllo*; a little hat, *un píccolo cappéllo*; a red hat, *un cappéllo rósso*.

Every noun is either of the masculine or the feminine gender, there being no neuter in Italian.

The masculine gender is marked by the article *il*, or *lo*, in English, *the*.

The feminine gender is marked by the article *la*, in English also by *the*.

All nouns, before which we may place *il* or *lo*, are of the masculine gender; and those before which we place *la*, are of the feminine gender; example, *il libro*, the book; *il fuoco*, the fire; *lo specchio*, the looking-glass; are of the masculine gender; *la terra*, the earth; *la camera*, the room; *la penna*, the pen; are of the feminine gender.

* * Observe, that the noun-substantive is but of one gender; that is to say, either masculine or feminine; as, *Dio*, God; *cielo*, heaven; *giardino*, garden; are always of the masculine gender, and never of the feminine. *Terra*, the earth, *camera*, a room, are feminine, and never masculine.

The noun-adjective ought to agree with the substantive; when it terminates in *o*, it is masculine; and when it terminates in *a*, it is feminine. Take notice, that all nouns-adjective masculine, ending in *o*, may become feminine, by changing *o* into *a*.

<i>bello, bella,</i>	handsome.
<i>piccolo, piccola,</i>	little.
<i>buono, buona,</i>	good.
<i>santo, santa,</i>	holy.

There are some nouns-adjective, which, without changing their termination, are of both genders; and they are those which in Italian end in *e* in the singular number, as, *illustre, ammirabile, facile, &c.* One may say,

<i>un uomo illustre,</i>	an illustrious man.
<i>una donna illustre,</i>	an illustrious woman.
<i>uno spirito ammirabile,</i>	a wonderful wit.
<i>una bellezza ammirabile,</i>	a wonderful beauty.
<i>un libro facile,</i>	an easy book.
<i>una lezione facile,</i>	an easy lesson.

* * Observe, that all nouns-adjective which end in *e* in Italian, are of the common gender.

All nouns before which *il* or *lo*, and *la* (*the*) may be placed indifferently, are adjectives: as, *il prudente, la prudente*, prudent; *il dotto, la dotta*, learned.

The

The nouns before which *il* or *lo*, and *la* (*the*) must not be placed indifferently, but only one of them, are nouns-substantive; as, *il sóle*, the sun; *la lúna*, the moon; *il giardíno*, the garden; *il frútto*, the fruit; *la virtù*, virtue; *la prudénza*, prudence.

Nouns that can change *o* into *a* are also adjectives; thus of *dótto*, learned, you may form *dótta*, learned; but of *lúna*, *giardíno*, *térra*, &c. which are nouns substantive, you cannot form *lúno*, *giardína*, *térro*, &c.

A noun is also of the singular or the plural number.

The singular number is used where we speak of one thing only: as, the prince, *il príncípe*; the body, *il córpo*; the horse, *il cavállo*; where we speak but of one prince, of one body, and of one horse.

The plural number is used when we speak of more than one; as, the princes, *i príncípi*; the bodies, *i córpi*; the horses, *i caválli*; here we speak of several princes, several bodies, and several horses.

The little words of two or three letters, as *il* or *lo*, *la*, in English, *the*; *i*, *gli*, and *le* which signify *the* in the plural, and are placed before nouns to mark the gender, number, and case, are called Articles.

Of the ARTICLES.

THE Article is a declinable word, of one, two, or three letters, which is put before the nouns to show their gender and number.

The gender and number have been explained already.

But not to perplex the memory, I have inserted the explanation of the cases after the parts of speech, as it will be time enough then to learn them, and it is sufficient, at present, to know that the English article is *the*, and it is used both in the singular and plural number.

You cannot always know the gender, number, or case of nouns, except by the article which precedes them. If one should ask, for instance, what gender the word *piéde*, a foot, is of, it would be impossible to know, without prefixing an article to it: the articles *il* and

and *lo* denote the masculine, and *la* the feminine ; so that in saying *il piède*, the foot, the article *il* shows it is of the masculine gender.

In like manner, if a person should ask of what number any other word is, the question could not always be resolved, without putting the articles *il*, *lo*, *i*, or *gli*, before it, to mark the singular or the plural number

* * * Observe, that when an article comes before a word beginning with a vowel, the last letter of the article must be cut off; that is to say, you retrench the vowel at the end of the article, and in the place of it you put an apostrophe, which is made thus ('). Example; in prefixing an article to *amóre*, *onóre*, *ánima*, you must not pronounce or write *lo amóre*, *lo onóre*, *la ánima*; but *l'amóre*, *l'onóre*, *l'ánima*, &c.

In this manner you retrench the vowel in other cases ; *dell' amóre*, *dell' onóre*, *dell' ánima* ; *all' amóre*, *all' onóre*, *all' ánima* ; *dall' amóre*, *dall' onóre*, *dall' ánima*.

Of PRONOUNS.

A PRONOUN, which the Italians call *Pronóme*, or *Vicenóme*, is a declinable part of speech ; so named, because it is used instead of a noun. There are seven sorts of pronouns ; namely,

Pronouns

Personal,	Interrogative,
Conjunctive,	Relative,
Possessive,	Improper.
Demonstrative,	

Of Pronouns Personal.

THE pronoun personal marks the three persons ; namely, the first, second, and third, as well in the singular as plural.

The first person is he, or she, who speaks ; and it is expressed by *I*, *io* ; we, *nói*.

The

The pronoun personal *io*, marks the first person singular; as, I speak, *io párlo*; I sing, *io cánto*; I believe, *io crédo*; *nói* marks the first person plural; as, we speak, *nói parliámo*, &c.

The pronouns personal I, *io*; we, *nói*; belong as well to the masculine gender as to the feminine; so that a woman as well as a man says, I sing, *io cánto*; I see, *io védo*: we sing, *nói cantiámo*; we see, *nói vediámo*, &c.

The second person is that to whom we speak; and it serves also for the masculine and feminine; viz. thou, *tu*, in the singular number; you, *vói*, in the plural; example, thou speakest, *tu párli*; thou dost sing, *tu cánti*: you speak, *vói parláte*; you sing, *vói cantáte*, &c.

The third person is that of whom we speak; namely, he, *egli*, for the masculine; she, *élla*, or *essa*, for the feminine; and, in the plural, the masculine makes *églino*, they; the feminine, *elléno*; as, he speaks, *egli párla*; he sings, *egli cánta*: she speaks, *élla párla*; they speak, *églino párlano*, m. *elléno*, or *esse párlano*, f.

* * * Observe, that there are only *I* and *we* for the first person: there are also only *thou* and *you* for the second; consequently, every sentence in which there is neither *I*, *we*, *thou*, nor *you*, must be of the third person; as, the king is willing, *il re vuóle*; the master teaches, *il maéstro inségna*, &c.; both these sentences belong to the third person, because they have neither *I*, *we*, *thou*, nor *you*.

Of Pronouns Conjunctive.

ALTHOUGH conjunctive pronouns are only an *inflexion* of the personal pronouns, and ought not to be treated of separately, we will, however, make a separate class of them, to follow the general custom of grammarians, which we are far from approving.

The pronouns conjunctive in Italian are *mi*, me or to me; *ti*, thee or to thee; *si*, himself or to himself, herself, or to herself; *ci*, us, or to us; *vi*, you, or to you; *loro*, them, or to them.

The

The pronouns conjunctive have a very great resemblance and affinity with the pronouns personal, as they are always put before the verb, except *loro*; but with this difference, that the pronouns personal make the action of the verb, before which they are placed, and the pronouns conjunctive receive it; example, *io canto*, I sing; *vói parláte*, you speak; it is the pronouns *I* and *you* which make the action of the verbs *sing* and *speak*, before which they are placed; and consequently they are pronouns personal. But when we say, *Dío mi véde*, God sees me, it is *God* constitutes the action of the word *sees*, and *me* receives it. In like manner, when we say, *io vi prégo*, I pray you; *vói ci consideráte*, you consider us; I wish to know which are the words in these two phrases that constitute the action of the verbs *pray* and *consider*? It is *I* that pray; therefore *io*, I, is the pronoun personal; and *vi*, you, is the pronoun conjunctive.

In the second phrase, *vói ci consideráte*, you consider us; it is *vói*, you, that is the pronoun personal, and causes the action of the verb *consider*; but the word *ci*, us, that receives it, is the pronoun conjunctive, &c.

Of Pronouns Possessive.

PRONOUNS possessive mark the possession of a thing; the pronouns possessive are *my*, *thy*, *his* or *her*, *their*, *our*, *your*: example, *my horse*; *thy hat*; *his* or *her book*; *my room*; *thy daughter*; *his house*; *our judgment*; *our intention*; *your wit*; *your pen*; *my children*; *my land*; *thy pleasures*; *thy actions*; *his glass*; *his chaise*; *our horses*; *our towns*; *your clothes*; *your hands*; *their father*; *their kindred*. Properly speaking, possessive pronouns are only those which are employed instead of, and without the substantive; as, *this is my book*; here *my* is not a possessive pronoun, but a possessive adjective. *Whose book is this?* *mine*: here *mine* is a pronoun. In Italian we have no different words to express the possessive pronouns and possessive adjectives, as in French and English; consequently, as they have the same sound, care must be taken not to confound them.

Of Pronouns Demonstrative.

THE pronouns demonstrative serve to point out, as it were, a particular person or thing, or persons or things; as, *this* and *that*; *these* and *those*: example, *this* coach; *this* woman; *that* man; *these* books; *those* pictures, &c.

Of Pronouns Interrogative.

THE pronoun interrogative is used in asking a question; there are but three in English, namely, *who*? *what*? *which*? example, *what* would you have? *who* is there? *what* woman is that? *what* do you mean? *which* man do you mean?

Of Pronouns Relative.

A pronoun relative has reference to a thing or person spoken of before; as, *which*, *who*, *that*, when they are not interrogatives; example, *the* book *that* I read; *the* master *who* teaches; *the* lesson *which* I study.

Of Pronouns Improper.

THE pronouns improper are, *every*, *every one*, *all*, *any*; or *nobody*, *none*, *several*, *some other*, &c. They are called improper, because, strictly speaking, they are not pronouns.

* * * Note, that these pronouns improper are very much like adjectives, being most of them both of the masculine and feminine gender in Italian; but as there is no such distinction as masculine and feminine in the English pronouns improper, there can be no example of them given here: so that I refer beginners to the third chapter concerning pronouns, where it will be rendered more intelligible.

The pronouns improper have also their distinction of singular and plural number; but this, as well as the gender, cannot be explained here by examples; it shall be done with more convenience and perspicuity in its proper place.

Of VERBS.

THE Verb and the Noun are the two principal parts of Speech.

The Noun serves to name any thing.

The Verb serves to denote every action that may be performed, by expressing the person performing, and the tense or time when performed ; as, *to laugh ; to love ; to sleep ; to run ; to nourish ; to die ; to sing ; to teach ; I love, we love ; I laugh, we laugh, &c. : I will love, we will love ; I will laugh, we will laugh, &c.*

The verb has neither masculine nor feminine gender ; but is distinguished by three *times* or *tenses*, viz. the *present* ; the *preterperfect*, or time past ; the *future*, or the time to come. Generally before the verb, there is a pronoun personal ; as, *I sing, he sings, we sing ; you dance ; they sing ; I sang, I sung, I will sing, ye shall sing.* In which examples, the difference of the time of performing the action is obvious.

The change of time or tense is, in the grammatical phrase, known by the name of *conjugation*.

The conjugation of verbs is composed of four parts, viz. of moods, tenses, persons, and number.

Of MOODS.

A MOOD is a grammatical term, used to express the internal operation of the mind and will, and the different ways and manners of acting.

Now this may be done after five manners or moods, and these moods are called indicative, imperative, optative, subjunctive, and infinitive.

The indicative, or demonstrative, as others call it, is the first mood : it shows and declares simply and absolutely, and without any condition, the thing signified by the verb ; as when I say, *I sing, I have sung, I will sing*, one may plainly perceive that there are, in these three examples, the time present, past, and to come : without our being obliged to inquire, whether this verb depends on some particle, or mark, as *that, provided*
that,

that, &c. in which case, the verb would not be in the indicative, but in the subjunctive.

The Imperative marks the action of the verb in commanding and forbidding: example, *sing you, do not sing; go thou, do not go*. It is obvious that, in the foregoing examples, the person speaks either in the way of command or prohibition; and, of course, in the imperative.

The Optative expresses the action of the verb by wishing and desiring; as, *would I had five hundred pounds a year; could I but go to Rome; had I but that, how happy should I be!*

The Subjunctive or conjunctive, is so called, because it is generally used with conjunctions before it; such as, *that, although, to the end that, provided that*: example, *my master is willing that I do my duty; although he says that I may write; provided that he come; he desires that I may sing*. The verbs, *do, say, write, come, and sing*, which follow the conjunctions, are of the subjunctive mood.

The manner of applying conjunctions to verbs will be illustrated when we come to speak of the syntax of verbs, in the second part of this Grammar, to which we refer the reader.

The Infinitive represents the action of the verb, without marking either the number or person; as, *to love, to write*; one cannot tell by what number of persons this action, *to love, or to write*, is to be done, nor who is to do it.

Of TENSES.

VERBS have properly but three tenses; the present, the preter, and the future.

The Present denotes a thing done at the very time we are speaking; as, *I sing, you sing, &c.*

The Preter, or time past, denotes an action which is no longer present; as, 1. *I was singing*: 2. *I sung*: 3. *I have sung*: 4. *I had sung*.

These four examples plainly show that an action may be passed in four different manners, which is the reason
that

that there are four different tenses which mark the time past ; they are,

- | | |
|--------------------------------|--------------------------|
| 1. The preterimperfect | 3. The preterperfect. |
| 2. The preterperfect definite. | 4. The preterpluperfect. |

The Preterimperfect serves for the actions which were present at a certain time ; example, *I was singing when you came in* : the word, *I was singing*, shows that the action of singing was doing when you came in.

The English language has not a proper and *exclusive* form corresponding to the Italian or Latin preterimperfect, but in the phrase, *I was singing when you came in* : although the expression *I was singing*, may be employed also in other instances besides this, it does, however, in this instance convey the idea of the imperfect Italian present ; that is, the English definite sense must be translated into the Italian imperfect, when it conveys, as to time, the same idea as the expression, *I was singing*, does in the above-quoted instance.

The Preterperfect definite marks and defines the time, the year, or the day, when the action was done ; as, *I sung yesterday ; I spoke to the king last year*.

We also make use of this tense, in telling or relating any action : example, *last year the king took the field ; he made himself master of several towns, and conquered whole provinces ; he defeated the enemy, who made a vigorous defence ; he struck a terror into his neighbours, and at last forced them to accept of such a peace as he pleased to prescribe*. All the verbs of this example are in the preterperfect definite.

Those who do not understand Latin, have some difficulty to distinguish the preterimperfect from the preterperfect definite : in order to comprehend this matter, attend to the two following observations.

* * 1. That the preterimperfect may be applied to a time past, or to that which is still in being. By the time still in being, or not quite past, we are to understand a day, a night, a week, a month, a year, the age we live in.

By the time past, or that which is no more, we understand yesterday, the day before yesterday, last week, last month, last year, last century. Hence we may use the

the preterimperfect thus : *I was writing to-day, I was singing this week, I was reading this month.* On the contrary, the preterperfect definite is applied to the time past, and never to that still in being : we may say, *I wrote yesterday ; I read last week ;* but we must not say, *I wrote to-day, I read to-day.*

2. But, to make the difference between the preterimperfect and the preterperfect definite, more plain and intelligible to ladies, it is sufficient to know that the first person of the preterimperfect is always terminated in *vo*, or *va*, in Italian ; as, *amáva*, I was loving ; *cantáva*, I was singing ; *godéva*, I was enjoying, &c. The preterperfect definite never has that termination : as, *amáí*, I loved ; *godéí*, I enjoyed, &c.

The Preterperfect expresses actions perfectly past ; as, I have sung, *ho cantáto* ; I have enjoyed, *ho godúto*.

Observe, that we always make use of a verb and participle to express the preterperfect or compound tense ; as, I have written, *ho scrítto*. It is obvious, that *ho* is the verb, and *scrítto* the participle. These are expressed in Italian as well as in English ; but in Latin they make use of a single verb only.

We generally use the preterperfect to express an action done at a time which is still in being, and not entirely elapsed, as, *I have given ; I have written ; I have spoken to-day, this morning, this week, this month, in my life-time, &c. ;* and not as some people, who confound the preterperfect definite with the preterperfect, saying, *I gave, I spoke to-day, this month, &c,* because *to-day, this month, &c.* are times still in being, which we ought to express by the preterperfect, *I have given, I have spoken, &c. to-day, this month, &c.*

The Preterpluperfect denotes not only an action perfectly past, but likewise shows that it was over, before another action of which we are speaking, began ; example, *I had supped, when you were singing ; I had done writing, when you entered.*

Here it appears plainly that there are four preterites, or past tenses ; viz. two simple, and two compound.

The simple are the preterimperfect and the preterperfect definite, which in Italian are expressed by a single

single verb, with a pronoun personal before it; as, *leggéva*, I did read, or was reading; *leggévi*, thou didst read; *leggéva*, he did read; *léssi*, I read; *leggésti*, thou read'st; *lésse*; he read. In these examples, there is no more than one verb.

The two compound præterites are the preterperfect and the preterpluperfect; which are always expressed by a verb and a participle, as, I have written, *ho scritto*; thou hast written, *hai scritto*; he has written, *ha scritto*, &c.; I had given, *io, aveva dato*; thou hadst given, *tu avevi dato*; he had given, *egli aveva dato*, &c.

The future is a tense that signifies something to come; as, I will sing, *canterò*; I will speak, *parlerò*, &c. It is either simple or compound; simple in the examples above mentioned; compound when I say, I shall have read, *avrò letto*; I shall have written, *avrò scritto*, &c.

Of PERSONS.

THE tenses of verbs are composed of three Persons.

The first is always expressed by *I* in the singular number, and by *we* in the plural; as, *I sing*, *we sing*.

The second person is marked by *thou* in the singular, and *you* in the plural; as, *thou singest*, *you sing*.

The third is *he* or *she* in the singular, and *they* in the plural; as, *he speaks*, *she speaks*, *they speak*.

Of NUMBERS.

THE tenses of the verbs have also two Numbers, the singular and the plural; singular, *I love*, *thou lovest*, *he loveth*; plural, *we love*, *ye* or *you love*, *they love*.

Of PARTICIPLES.

THE Participles are so called, because, although they are verbs, they partake of the nature and quality of adjectives; as, *amáto*, *amáta*, loved; *ornáto*, *ornáta*, adorned: one may say, *I loved*, and *I have loved*; *I adored*

adored, I have adored; which are verbs; we also say, *a man beloved, a woman loved, a God adored*; then those words, *loved, beloved, adored, &c.* are nouns adjective, and consequently participles, from their partaking of the nature of adjectives and verbs, and from their serving to form the preterperfect.

* * Observe, that whenever two verbs follow one another in the same phrase, and that the first is one of the tenses of the verbs *to have* or *to be*, the second is a participle, as, *I have seen, you have spoken, he has written, I am loved, we are commended*: the words *seen, spoken, written, loved, commended*, are participles.

The former five parts of speech, namely, the Article, Noun, Pronoun, Verb, and Participle, change their terminations in Italian: example, *il cavállo del príncipe è bello*, the prince's horse is handsome; *i caválle dei príncipi sono belli*, the princes' horses are handsome. By these two examples, you may see the change of the articles, nouns, and verbs. By the two following you will observe a change of the pronouns and participles:

La vóstra lettera è scrítta Your letter is written in
in una maniera affetuósa an affectionate and familiar
e famigliáre. style.

Le vóstre lettere sono Your letters are written
scrítte in términi affetuósi in affectionate and familiar
e famigliári. terms.

The other four parts of speech admit of no alteration: as, *bene*, well, which is an adverb; *con*, with, a preposition; *che*, that, a conjunction; *oimè*, alas, an interjection: these are constantly pronounced and written in the same manner; and it may be observed, that these words have neither gender, number, case, nor time.

Of ADVERBS.

ADVERBS are words that help to express in a better manner what the verb denotes, and add more or less force and significancy to it: as, *well, ill, more, plainly, better, hardly*: example, when I say, *I teach*, this expression shows what I do, that is, *I teach*; but
 it

it does not point out the manner how I teach. To convey this meaning, I add an adverb, thus, *I teach plainly*. We have already observed, that adverbs have neither gender, number, nor case.

There are a great many kinds of adverbs; but I shall here only give examples of two or three of the most common.

Adverbs of time: such as, *when, yesterday, to-night, to day, to-morrow, late, soon, a long while, always, never, &c.*

Adverbs of place: as, *where, here, there, above, below, towards, far, near, &c.*

Adverbs of quantity: as, *how much, how many, much, as much, little, &c.*

Of PREPOSITIONS.

PREPOSITIONS, like Adverbs, have neither gender, number, nor case; they are always prefixed to nouns, articles, and verbs, and therefore are called prepositions, from the Latin word, *præponere*, to set before; as, *upon, near, before, without, out, in, against, for*; as, *upon the house, near the palace, in the garden, against reason, in court, before the king, &c.*

* * * Observe that there is a great difference between the adverb and preposition; for the adverb requires nothing after it, but the sense of it is complete without the addition of another word: example, *he teaches well, you speak learnedly, you write fast*. But on the contrary, the preposition always requires some word to follow it; for example, *you are before me, it is upon the table, they are in the garden, &c.*

* * * Observe also, that the prepositions sometimes become adverbs, when we speak absolutely, and there is neither article, noun, nor pronoun, after the prepositions; for instance, *my brother walks before, he will come after, they are behind, she is near*.

In these four examples, *before, after, behind, and near*, are adverbs; but if we said, *my brother walks before his company, he will come after us, the servant is behind us, she is near us*; then, *before, after, behind, near*, are prepositions.

Of CONJUNCTIONS.

THE Conjunctions serve to join and connect words and sentences together ; such as, *and, or, but, though, that, as, provided that, in short, &c.* example, *Peter or Paul, black or white ; I promised it to you, but you must give it me again.*

Of INTERJECTIONS.

THE Interjections are words that make sense of themselves, and serve to express any violent emotion ; as, *alas ! fie ! courage ! halt ! hush !*

*An Explanation of the CASES.**

WE have already taken notice that there are five parts of speech which never change, viz. Adverbs, Adjectives, Conjunctions, Prepositions, and Interjections ; for example, *prudently, prudent, and, upon, alas !* These words are always written and pronounced in the same manner, and have neither masculine nor feminine gender ; neither singular nor plural number.

The five others, which are, the Article, the Noun, the Pronoun, the Verb, and the Participle, alter their termination ; as, *the day ; I, we ; I love, I loved.*

The variation of articles, nouns, and pronouns, is called a Declension.

The change of verbs is called a Conjugation.

A declension has six variations, which are called Cases ; viz. nominative, genitive, dative, accusative, vocative, and ablative.

The case, or variation of nouns, is known only by the article.

* *A great part of this Treatise of Cases is applicable only to the learned, and to some foreign languages, such as French, Italian, &c. ; for the English have no variation in the noun, except the genitive, as, man, man's, and none at all in the article, since they only make use of the little signs, or particles, to distinguish the cases ; as of, to, for, from, &c.*

I must

I must here repeat what I have before observed when treating of the articles, viz. when an article happens to precede a word beginning with a vowel, the vowel at the end of the article is retrenched, and an apostrophe is placed in its stead.

The articles of the nominative are, *the*, both in the singular and plural in English ; as, *the sun, the earth, the ladies*.

This case is called the nominative, from *nominare*, to name ; because it declares the name of any thing with the article *the*, and this article, with the following noun, makes the nominative ; as, *the sun, the moon, the earth, the horses, the men, the women*.

The articles of the genitive are, *of the*, and *of* : for instance, *of the sun, of the moon, of the earth, of London*.

We give the name of the genitive to this case, because it shows the author or cause of the noun of which we speak ; an example will make it clearer.

When we say, *the heat of the sun* ; in this example, *of the sun* is the genitive case, because the sun is the author and the cause that produced the name *heat* ; and so, in the following example, *the length of the street, the father's son, the fruit of the tree, the beauty of Paris*.

The word genitive comes from *gignere*, which signifies to produce.

The dative is marked by the articles *to the* and *to*, for the singular and plural ; example, *to the sun, to the prince, to London, to the men, to the houses, &c*.

The dative serves to make known to whom, or to what, we give or address the thing spoken of : as *to give alms to the poor ; to write to the king, to the queen, to London, to Rome*. The word dative comes from *dare*, to give.

The accusative is like the nominative, and the articles are the same : as *the sun, the earth, the women*.

The word accusative is derived from the Latin *accusare*, to accuse.

The only difference between these two cases is, that the nominative is before the verb, and the accusative after it.

To distinguish the nominative from the accusative, you have only to remember, that the nominative names the

the person or thing that makes the action of the verb, and the accusative accuses or names that which receives it : example, *the king loves the queen*.

The king is the nominative case, because it is the king that makes the action of loving : and *the queen* is the accusative, because it is the queen that receives the action of loving from the king.

* * Note, that the accusative is generally put after verbs active, and prepositions ; as, *I behold the sun, with the princes, for the king, &c.*

The vocative is always distinguished by the interjection *o* : it is used in calling out to a person : example, *O Peter, O Paul, &c.* Most commonly we put no article at all to express the vocative ; as, *Sir, Madam, Mary, Peter, &c.*

The word vocative comes from *vocare*, to call.

The ablative, in English, is expressed by the articles *from the, from, and by*.

The ablative is generally put after the verbs passive. Now, the ladies, and those who do not understand Latin, will easily know what a verb passive is, being always composed of two verbs ; the first of which is some tense of the verb *éssere*, to be, and the other a participle ; so that these two together make a verb passive, after which the ablative case is put : example, *I am esteemed by the king*.

The ablative is also used after the following verbs ; *to take away, to receive, to obtain, to separate, &c.*

Examples :

<i>To take from the . . hands.</i>	} The last words are in the abla- tive case.
<i>I have received from the prince.</i>	
<i>He is separated from . . me.</i>	
<i>I came from . . . Italy.</i>	

The word ablative derives its origin from the Latin *ablatum*, which signifies taken away ; *I am beloved by the prince. I have received a hundred pounds from the prince.*

This is the same thing as if I should say, *I have received from the prince, his love, and a hundred pounds.*

When

When the pupil is sufficiently versed in the foregoing particulars, and understands the meaning of tenses, genders, numbers, and persons, he may then be exercised in the parts of speech contained therein:

For example,

The soldiers who fight bravely for their king, are esteemed and praised by the whole kingdom.

The, is a definite article of the plural number, of the masculine gender, and the nominative case.

Soldiers, is a noun substantive, of the same number, gender, and case.

Who, a pronoun relative of the plural number, and nominative case.

Fight, a verb of the present indicative, and third person plural.

Bravely, an adverb.

For, a preposition.

Their, a pronoun possessive.

King, a noun substantive, masculine, in the accusative singular.

Are, a verb in the third person plural, and present indicative.

Esteemed, a participle.

Are esteemed, a verb passive, of the third person plural, and present indicative.

And, a conjunction.

Praised, a participle.

Are praised, a verb passive, of the third person plural, and present indicative.

By, a preposition.

All, a pronoun improper.

The, an article definite.

Kingdom, a noun substantive, masculine.

By the whole, in the ablative; because *are esteemed*, and *are praised*, are both verbs passive, and require an ablative case after them.

It will be found extremely difficult for those who do not understand Latin, to speak or write Italian correctly, without perusing this short Introduction; the study of it, therefore, will not only be of great assistance to them,

them, but also, in the end, save them much time and trouble.

When this Introduction is perfectly understood, the next thing is, to acquire the method of finding out the words in a Dictionary, in which they are all placed in alphabetical order.

Observe,

Nouns substantive are to be found by their singular number, and not by their plural: therefore you must not look for *heavens, horses, &c.* but, *heaven, horse, &c.*

Nouns adjective are sought for by the masculine, and not by the feminine: for example, to know the Italian of *fine*, you must look for *béllo*, and not *bélla*.

The method of finding out verbs in a Dictionary, is by their infinitives. In English, the infinitive is known by the particle *to* placed before the verb, as *to love, to sing*. In Italian, the infinitives terminate in *äre, ére, or íre*. So that if I want to know the infinitive of *amiámo, crediámo, sentiámo*, I must not look for *ámo, crédo, sénto*, but for *amúre, crédere, sentíre*, and so form them according to the rules of each conjugation.

The Augmentatives and Diminutives, or nouns increased or diminished in their signification, are very rarely given in Dictionaries; the Rules, therefore, for their formation, will be found explained where the noun is treated of.

END of the INTRODUCTION.

THE

THE ITALIAN MASTER.

PART I.

THE first thing necessary to be acquired is, the ITALIAN PRONUNCIATION; this is confined to some syllables which the Italians pronounce differently from the English, as may be seen at the end of this discourse, where the whole difficulty of the Italian pronunciation is included in a period of seven lines.

Of the Italian Pronunciation.

THE Italian language contains twenty-two letters, which are pronounced by the Tuscans in the following manner: in some other parts of Italy, they pronounce the letters *b, c, d, g, p, t, z*, as with a single *e* after them, saying *be, tche, de, &c.*: but the pronunciation of TUSCANY, which is now the most approved and fashionable, is, as nearly as can be expressed in writing, as follows:

A	Pronounced	aa, or ar	M	Pronounced	emmay,
B		bee,	N		ennay,
C		tchee,	O		o,
D		dee,	P		pee,
E		a,	Q		coo,
F		effay,	R		erray,
G		dgge,	S		essay,
H		acca,	T		tee,
I		e,	U		oo,
J		ee, consonant,	V		voo,
L		ellay,	Z		dzaita.

Hence

Hence it appears, that the Italian pronunciation is very different from the English, and we must be careful to sound the letters, as nearly as possible, as they are marked in the preceding alphabet.

The Italians have no such letters as *k*, *w*, *x*, or *y*; at least they never make use of them, except in writing foreign names, as, *Stockholm*, *Xenócráte*, &c. and then they pronounce the former word as if it were a *c* instead of *k*; and the latter, as if it were an *S* instead of the letter *X*. You are also at liberty to write *Stocolm* and *Senócráte*.

The letters are divided into vowels and consonants, as has been already remarked in the Introduction.

V O W E L S.

Of the Pronunciation of the Vowels.

THE vowels, which are *a*, *e*, *i*, *o*, *u*, are pronounced *ar*, *a*, *e*, *o*, *oo*.

A is always sounded open and broad, like *ar* in the English word *arm*, *art*, thus *amo*, I love, pronounce *armo*, &c.; when *a* is accented at the end of a word, *à*, it has a quicker, louder, and sharper tone than otherwise; thus in *calamità*, calamity, the *à* must be pronounced sharper and louder than in *calamita*, a loadstone.

E is never mute in Italian, as it often is in French, but it has two sounds, one close and one open; it is close as in the English words *mellow*, *bent*, *bet*, *pet*, &c.; thus, *béne*, good; *bezzi*, money; *pezzo*, a piece, &c.; it is generally close in Italian words derived from the Latin, in which the *i* in Latin was changed into *e* in Italian; as *sélva*, from *sylva*, wood; *pésce*, from *piscis*, fish, &c. &c.; *e* is always close at the end of words of more than one syllable; example, *Arse di speme*, *e perde il cor dolente*; he was inflamed with hope, and his heart is overwhelmed with grief.

E has an open sound, like *a* in *tape*, *faith*, &c.; as, *téma*, a theme, pronounce *tamar*; *Mazeppa*, &c. &c.

E is

E is open before *st*, in nouns substantive, as *feſta*, a festival ; *veſte*, a garment ; *arreſto*, an arrest.

N. B. Exceptions to the above rule are, *ceſto*, a tuft of graſs ; *deſtino*, destiny ; *deſtrezza*, dexterity ; *meſtizia*, ſadneſs.

Mele, with an open *e*, pronounced *malay*, ſignifies *honey* ; and with *e* cloſe, pron. *melley*, ſignifies *apples*.

I is pronounced like *ee* in the Engliſh word *feet* ; as *diritto*, direct, pronounce *deereeto* ; *cimitério*, a church-yard, pronounce *tcheemetareo*.

O has two ſounds, one cloſe, as in the words *vol*, *dol*, *don*, *cord*, *tom* ; as, *volere*, to be willing, &c. : and the other open and broad, as in *dore*, *ſtore*, *more*, &c. as *povero*, poor ; *morte*, death, &c.

Of—O—cloſe.

O (like *E*) is generally cloſe in Italian words derived from the Latin, in which the *u* of the Latin word was changed into *o* in the Italian ; as, *dolce*, from the Latin *dulcis*, ſweet ; *molto*, from *multum*, many ; *volgo*, from *vulguſ*, vulgar, &c. &c. which words pronounce, ſoftening the *o* a little, *doltche*, *molto*, *volgo*.

O is cloſe when accented, in words ending in *óne*, *bra*, *óre*, *óſo* ; as, *orazióne*, prayer ; *qualóra*, whenever ; *Signóre*, Sir ; *amoróſo*, amorous.

O is alſo cloſe before *l*, *m*, *n*, *r* ; as *volere*, to be willing ; *tómba*, a grave ; *barone*, baron ; *córtē*, a court.

(N. B. Except when preceded by *i* or *u*.)

O is cloſe before, *gn* ; as, *Bologna*, which pronounce *Bolonnia* ; *bisogno*, want, pronounce *bisonno*, &c. &c. ; and it is alſo cloſe before *s* in adjectives ; as *amoroſo*, amorous, &c.

Of—O—open.

O is pronounced open when preceded by *i* or *u* ; as, *chioma*, head of hair, pronounce *Keomar* ; *Giove*, Jove, pronounce *Jove* ; *cuore*, a heart, pronounce *core*. The final *ò*, when accented, is likewise open, as *amò*, *parlò*, &c. ; and ſo it is in all monosyllables, as *fò*, *ſo*, *vo*, &c.

O is alſo open before *s* in ſubſtantives ; as, *roſa*, a roſe ; *ſpoſa*, a ſpouſe.

U is pronounced like *oo* in Engliſh ; example, *publicazióne*, pronounce *pooblécatſeonay*.

Obſerve,

Observe, that this example gives the pronunciation of the five vowels.

Diphthongs are the union of two vowels: Triphthongs of three. They are pronounced distinctly, and yet form but one syllable: as, *mái*, never; *i miéi*, mine; *i tuóí*, thine; *i suóí*, his: but to pronounce them properly, we should hear them sounded by a master. See the collection of syllables, and words of most difficult pronunciation, where we speak of *u* before *o*, after treating of the pronunciation of consonants.

CONSONANTS.

Of the Pronunciation of Consonants.

THE consonants *b, d, f, l, m, n, p, r*, are pronounced as in English.

Some of the consonants vary from the English pronunciation, especially *c, g, z*, to which may be added *h, t*, and *s*, and upon each of which there are several particulars to be observed.

C, before the vowels *a, o, u*, and before the consonants *l, r*, is pronounced the same as in English; for instance, *cása*, a house; *céllo*, a neck, *cúra*, care; *Cristo*, Christ; *cleménza*, clemency; *crudéle*, cruel.

C, before the vowels *e* or *i*, sounds like *che* and *chi* in the English words *cherry* and *chick*; examples:

		Pronounce
<i>Césare</i> ,	<i>Cæsar</i> ,	<i>Chésare</i> .
<i>Cecità</i> ,	blindness,	<i>checheetà</i> .
<i>Città</i> ,	a city,	<i>chittà</i> .

If two *cc*'s come before the vowels *e* or *i*, the former is sounded as *t*, and the latter like *che* in *cherry*: example, *accénto*, an accent, pronounce *atchénto*; *braccio*, an arm, pronounce *brátcheo*.

When, after *ci*, there is a vowel: as, *cia, cie, cio, ciu*, it must be pronounced as one syllable, so as to

C

lose

lose, in some measure, the sound of the vowel *i*; examples, *Frância*, *ciélo*, *bácio*, pronounce *Fránchea*, *cheaylo*, *bácheo*.

The syllables *sce*, *sci*, are pronounced *sha*, *she*: example, *scemáre*, to diminish, pronounce *shaymáre*; *lasciáre*, to leave, pronounce *lasheúre*.

Ch is used instead of, and pronounced like, the letter *k*, which the Italians never use but in foreign names; as, *Bochsa*, pronounce *Boksa*.

The syllables *che*, *chi*, whether in the beginning or at the ending of a word, are pronounced *ka*, *ke*: example, *cherubíno*, a cherubim; *chiódo*, a nail; *giovénchi*, heifers: pronounce *kayrubeeno*, *keódo*, *giovénkee*.

F is used by the Italians instead of *ph*, as, *Efeso*, Ephesus; *filósofo*, philosopher; *frase*, phrase.

G before the vowels *a*, *o*, *u*, and before consonants, is pronounced as in English: example, *gábbia*, a cage; *góbbó*, hunchbacked; *gústó*, taste; *grádo*, a degree; *grído*, a cry.

G before *e*, *i*, is pronounced as in the English words *geography*, *gin*.

When two *gg*'s precede the vowels *e*, *i*, the first *g* is pronounced as a *d*, and the last as a *g*: for example, *oggétto*, an object; *oggi*, to-day; read *oăgétto*, *odgi*. But as well in *gélo* and *gíro*, as in *oggétto* and *oggi*, &c. we must not dwell much on the *d*, but pronounce it so smoothly, as to render it almost imperceptible to the ear.

When after the syllable *gi*, there is a vowel, as *gia*, *gió*, *giu*, the *g* must not be sounded at all, and the *i* is pronounced like an English *j*; for instance, *giardíno*, *giórno*, *giúdice*, pronounce *jardíno*, *jórno*, *júdicehay*.

G before *li* is pronounced like *ll* in the French word *fille*, or like the *ll*, in the Spanish word *camarilla*, first in the different inflexions of the article and pronoun *il*, *lo*; secondly, in the pronoun, *egli*, *eglino*; thirdly, when it is followed by a vowel, and forms a diphthong, as in *vaglio*, *maglio*.

The syllables *gna*, *gne*, *gni*, *gno*, *gnu*, are pronounced something like *nniar*, *nnie*, *nni*, *nnio*, *nniu*: for example, *guadagnáre*, to gain; *agnéllo*, a lamb; *ignúdo*, naked; *incógnito*, unknown; read *guadanniáre*, *anníello*

anniello, inniúdo, incónnieeto. In short *gn*, before a vowel, retains the same sound, as in the French words *Allemagne, Espagne, montagne.*

The syllables *ghe, ghi*, are pronounced like *gue*, and *gui*, in the English words *quest* and *guinea*; as *bottéghe*, shops, sound *bottégue*; *luóghi*, places, sound *luógui*.

The letter *h* is never aspirated, nor pronounced at the beginning of words; as, *ho*, I have, &c. But according to the modern orthography, all words are written without an *h*, except the three persons singular, and the third person plural of the present indicative of the verb *avére*; and this in order to distinguish the verb *ho* from the sign of the vocative *o*, or from *o* the conjunction: as likewise *háí* from *ái*, the article, in the dative plural masculine gender, *ái signóri*, to the lords or gentlemen; and lastly, *ha* from the dative indefinite, *a Piétro*, to Peter; and *hánno* from *anno*, which signifies a year.

The Italians never pronounce the letter *h*, and in their present practice they even omit it in writing, except when it happens to be preceded by a *c* or *g*, as in the words *chiáro*, clear; *chiúve*, a key; *piághe*, wounds, &c.

The letter *j* is considered sometimes as a consonant and sometimes as a vowel; as a consonant, when it makes a syllable with a vowel, as in *ajuto, jeri*; though, according to the present orthography, they write indiscriminately *ajuto* or *aiuto*, *jeri* or *ieri*.

It is considered as a vowel when it makes a syllable with a consonant, as in the plural of the names ending in *io* short, in the singular, which take a *j* in the plural; as *principj, tempj*; where it is pronounced long, almost as a double *i*.

S, in the beginning of words, is pronounced as in English: for example, *salúte, sóle, sále, singolóre, séro, sópra.*

Sa, in these words, *cosa*, a thing; *rósa*, gnawed, must be pronounced like the first syllable of *salúte*, that is to say, strong.

The same may be said of all adjectives ending in *óso*; as, *glorióso*, glorious; *vittorióso*, victorious; as

EXAMPLES.		Pronounce
<i>gazétta,</i>	gazette,	<i>gadzéttá</i>
<i>Lúzzaro,</i>	Lazarus,	<i>Lúdzáro</i>
<i>zéffiro,</i>	zephir,	<i>dzéfféro</i>
<i>zodiáco,</i>	zodiac	<i>dzodéarco</i>
<i>zóna,</i>	zone	<i>dzóna, &c. &c.</i>

Z is also pronounced like *dz*, when it stands either before or after the vowels *e* or *o* open.

EXAMPLES.		Pronounce
<i>grézzo</i>	clownish	<i>gredzzo</i>
<i>Mazeppa</i>	Mazeppa	<i>Madzeppa</i>
<i>gazza</i>	magpie	<i>gadza</i>
<i>mezzo</i>	middle	<i>medzzo</i>
<i>rézza</i>	gauze	<i>rédiZZa</i>
<i>zeba</i>	goad	<i>dzaba</i>
<i>zelo</i>	zeal	<i>dzalo</i>
<i>Zenofonte</i>	Xenophon	<i>Dzenofontay</i>
<i>zeta</i>	Z	<i>dzata</i>
<i>zendado</i>	tiffany	<i>dzendádo</i>
<i>zénzero</i>	ginger	<i>dzénzaro</i>
<i>zíffera</i>	cypher	<i>dzeffara</i>
<i>zigríno</i>	chagreen	<i>dzegreeno</i>

Z (single as well as double) is pronounced like *ts* in all words in which it is followed by two vowels, the first being *i*, as *Fázio*; *grázia*, grace; *spázio*, space; *azióne*, action; *zio*, uncle; &c. &c.: pronounce *Fatsio*, *gratsia*, *spatsio*, *atsionay*, *tsio*. It is also pronounced as *ts*, when preceded by *l* or *r*; as,

EXAMPLES.		Pronounce
<i>calza</i>	stocking	<i>caltsa</i>
<i>forza</i>	force	<i>fortsa</i>
<i>sbalto</i>	a jump	<i>sbaltso</i>
<i>scorza</i>	bark	<i>scortsa</i>
<i>terzo</i>	third	<i>tertso, &c. &c.</i>

Exceptions—*garzóne*, a boy; and *orzo*, barley; in which the *z* has rather a softer sound.

All the other Z's (single and double) are pronounced like *ts*, when before or after an *e* or *o* close.

	EXAMPLES.	Pronounce
<i>Arezzo</i>	Arezzo	<i>Aretso</i>
<i>avvezzo</i>	accustomed	<i>avvetso</i>
<i>bellèzza</i>	beauty	<i>belletsa</i>
<i>bezzo</i>	a small coin	<i>betso</i>
<i>disprèzzo</i>	contempt	<i>dispretso</i>
<i>fazzolétto</i>	handkerchief	<i>fatsolétto</i>
<i>gentilèzza</i>	gentility	<i>gentilétsa</i>
<i>nózze</i>	a wedding	<i>nótse</i>
<i>pezzo</i>	a piece	<i>pétso</i>
<i>pózzo</i>	a well	<i>pótso</i>
<i>prezzo</i>	prize	<i>prétso</i>
<i>ribrèzzo</i>	fear	<i>ribrétso</i>
<i>zeppo</i>	block	<i>tseppo</i>

Observe, that all words with *z*, pronounced either like *dz* or *ts*, require a slight pause or stress on the *d* or *t*, thus *mezzo*, *gentilèzza*, *nozze*, pronounce *méd-zo*, *gentilét-sa*, *nót-se*, &c.

A Collection of Words and Syllables, most difficult to be pronounced.

BEFORE you proceed to this collection, attend to the pronunciation of the syllables, *cia*, *cie*, *cio*, *ciu*; *sce*, *sci*, *scio*, *sciu*, *gia*, *gie*, *gio*, *giu*; *gli*, *glia*, *glío*.

Ce, *ci*, pronounce as *che*, *chi*, in *cherry* and *chick*.

Ciceróne, *céci*, *cecità*, *cénere*, *céna*, *cenàre*, *cérchio*, *cíbo*, *città*, *citàre*, *accénto*, *bácio*, *ciaschedúno*, *ciélo*, *cioè*, *ciúrma*.

Che, *chi*, pronounce *ka*, *kee*.

Che díte? *che fáte?* *che voléte?* *chi cercáte?* *chi voléte?* *chi domandáte?*

Ge, *gi*, *gli*, pronounce *dge*, *dgi*, *lli*, as in *million*, *William*, &c.

Gésto,

Gésto, génio, gélo, génte, giro, giúdice, maggióre, leggiádno, giòrno, giòvane. Giúgno, figlio, pigliáre; gionchiglia, fóglio, orgóglio, sággio, Mággio.

Gna, gne, gni, gno, gnu, pronounce *nniar, nnia, nniee, nnio, nnioo*, in one syllable, as we have already observed when treating of the pronunciation of consonants.

Bagnáre, guadagnáre, légna, ingegnéro, magnífico, pégno, légno, signóre, ingégno, ignúdo.

Scia, sce, sci, scio, sciu, pronounce *shea, sha, she, sho, shiu. Sciática, scégliere, discifrúre, disciógliere, asciútto.*

Sa, se si, so.

Attend to the pronunciation of *salúte, cósa, rósa*, (participle), *róso, spósa, cása, virtúoso, così.*

U, pronounce *oo*.

Tu, virtù, pugnáre, púgno, matúro, funésto, múro, brúno.

U, before *o*.

When those two vowels form but one syllable, the *u* must be pronounced almost insensibly.

Buóno, fuóco, giuóco, figliuólo, figliuóla.

Except from this rule *túo, súo, suócero, suócera, virtúoso*, &c. because the *u* and *o* are two syllables.

The Florentines, in the words *buóno, fuóco*, &c. pronounce the *u* rather stronger than the Romans, who indeed sound those words in such a manner as if there were no *u* at all.

V v, pronounce *v*.

Avveníre, inavverténza, avvézzo, avvénto.

Remember what has been said of the pronunciation of the consonant *v*.

Z, or zz, pronounce *ts*.

In the words *nózze, fazzolétto, pózzo, pazzía, pázzo*, &c.

Z, or

Z, or zz, pronounce dz.

In the words *mézzo*, *Lázzaro*, *zóna*, *zodiáco*, *zigríno*, *rózzo*, &c.

Z, pronounce s.

In words ending in *anza*, *enza*, *onza*; example, *ignoránza*, *diligénza*, *Magónza*.

To acquire the true Italian accent, it will be necessary attentively to read over the following lines, in which all the difficulties lie in the syllables marked with a star: whoever has learned to pronounce these properly, will soon be master of the Italian pronunciation.

An Exercise for Italian Pronunciation.

Ciaschedúno, sa che cóme non v'è cosa, ché più dis-
 piáccia a Dio, che l' ingratitú* dine ed inosservánza de'
 suói precétti; cosí non v'è niénte che cagióni* maggior-
 ménte la desolazióne dell' univérso, che la cecità*, e su-
 pérbia degli uómini, la pazzía de Gentíli, l' ignoránza
 ed ostinazióne de' Giudéi e scismátici.*

“Every one knows, that as there is nothing which displeases God more than ingratitude, and the neglect of his commandments: so there is nothing that occasions the desolation of this world more than the blindness and pride of men, the folly of the Gentiles, the ignorance and obstinacy of Jews and schismatics.”

A Recapitulation of the Italian Pronunciation.

	PRONOUNCE.	EXAMPLE.	PRONOUNCED.
A	ar	arte	arte
C	ca	car	Kasa
	cc	tche	attchento
	ce	che*	chena
	che	ka	ka
	chi	kee	ke
	ci	chi†	chittà
	cia	chia	chiascoono
	cie	chie	chielo
	cio	tchio	batcheo
	cru	cru	crudaylay
E (close)	bet	bezzi	bets-e
(open)	ta	téma	tama
G	ga	gábbia	gábbia
	ge	génio	dgaynio
	ghe	bottéghe	bottégey
	ghi	luóghi	luógui
	gi	giro	dgeero
	gia	giardino	jardino
	gie	Gesù	Jaysoo
	gio	Gióve	Jóvay
	giu	giústo	joosto
	glo	glória	glória
	gli	pigliáre	pilliare
	gna	regnáre	renniare
O (close)	vol	volere	volere
(open)	po	póvero	póvero
S (strong)	san	sánto	sánto
(soft)	sa	guisa	gwesa
sce	she	scena	shana
sci	shi	lasciáre	lashearay

* As in che-rish.

† As in chi-valry.

	PRONOUNCE.	EXAMPLE.	PRONOUNCE.
U	oo	<i>virtù</i>	veretóo
before o	o	<i>buóno</i>	bono
V	viv	<i>vivere</i>	vívere
vv		<i>avveníre</i>	a-venire
Z as s	sa	<i>diligénza</i>	diligensa
ts	fats	<i>Fazio</i>	Fatsio
dz	dze	<i>Zéfiro</i>	dzef'ero

N. B. Notwithstanding the foregoing copious illustration of this essential part of the Italian language, a natural and correct pronounciation can only be acquired by an attentive ear to the lessons and accentuation of an experienced Master.

CHAP. I.

Of ARTICLES in general.*

THERE are two sorts of article, one Definite, the other Indefinite.

The Definite marks the gender, number, and case, of the nouns which it precedes, as,

The prince,	<i>il príncipe.</i>
Of the prince,	<i>del príncipe.</i>
To the prince,	<i>al príncipe.</i>
From or by the prince,	<i>dal príncipe.</i>
The princes,	<i>i príncipi.</i>
Of the princes,	<i>dei príncipi.</i>
To the princes,	<i>ái príncipi.</i>
From or by the princes,	<i>dái príncipi.</i>
The earth, land, or ground,	<i>la térra.</i>
Of the earth,	<i>délla térra.</i>
To the earth,	<i>álla térra.</i>
From or by the earth,	<i>dálla térra.</i>
The earths,	<i>le térra.</i>
Of the earths,	<i>délla térra.</i>
To the earths,	<i>álla térra.</i>
From or by the earths,	<i>dálla térra.</i>

* See BOTTARELLI'S EXERCISES, p. 14.

The articles *il* or *lo*, *la*, *del*, *dello*, *della*, *al*, *allo*, *alla*, *dal*, *dallo*, *dalla*, *i*, *gli*, *le*, are called definite articles, because they mark and define the masculine or feminine gender, and the singular or plural number of nouns to which they are prefixed.

The Definite articles have six cases, the nominative, genitive, dative, accusative, vocative and ablative.

The Indefinite article may be put before the masculine as well as the feminine gender, before the singular as well as the plural number.

The indefinite articles (or more properly prepositions) in Italian are the following monosyllables ;

di, *a*, or *ad* before a vowel, *da*.

Although it would be more proper to call these monosyllables *prepositions*, we shall adopt the name used by other grammarians in conformity with custom.

Di may be put before a noun masculine as well as feminine ; as *una corona di re*, a king's crown ; *una libbra di pane*, a pound of bread : the words *re* and *pane* are masculine : *un cappello di paglia*, a straw hat ; *tre libbre di carne*, three pounds of meat : the words *paglia* and *carne* are of the feminine gender.

The indefinite article *di* is also put before the plural as well as the singular number : example, *una corona di fiori*, a crown of flowers ; *un tondo di capperi*, a plate of capers.

The indefinite article has but three cases, the genitive, dative, and ablative.

Of is expressed in Italian by *di* ; *to* by *a* or *ad* before a vowel ; *from* by *da*.

Of the Definite Articles.

THE English Language has but one definite article, namely, *the*, which serves for both numbers.

The Italian has three, viz. *il* and *lo* for the masculine, and *la* for the feminine.

The article *il* is prefixed to masculine nouns beginning with a consonant, and makes *i* in the plural ; as, *il padre*, *i padri* ; *il fratello*, *i fratelli* ; *il libro*, *i libri* ; *il cielo*, *i cieli*.

The

The article *lo* makes the plural *gli* and is put before two sorts of nouns, viz. before masculine nouns beginning with *s* and followed by a consonant; as *lo stúdio*, *lo spírito*, *lo scoláre*; *gli stúdj*, *gli spírítì*, *gli scolári*; *la spécchio*, *gli spécchj*.

If the letter *s* be followed by a vowel, we must make use of the article *il* and not *lo*; as *il soldáto*, *il sacraménto*, *il signóre*, *il secólo*, *il supérbo*; and not *lo soldáto*, &c.

When the article *lo* stands before nouns beginning with a vowel, we then retrench the vowel, and insert an apostrophe: examples, *l'amóre*, *l'onóre*, *l'ingégno*, and not *lo amóre*, *lo onóre*, *lo ingégno*; *gli amóri*, *gli onóri*, *gl'ingégni*, in the plural. The same may be said in regard to the article *la* for the feminine. We have touched upon this subject in the Introduction to the Italian tongue, in which are given some rules concerning the articles.

The article *la* serves for the feminine, and makes *le* in the plural; as,

<i>la cása</i>	<i>le cásè</i>	the houses
<i>la méssa</i>	<i>le mésar</i>	the masses
<i>la cámera</i>	<i>le cámar</i>	the rooms
<i>la stráda</i>	<i>le stráde</i>	the streets
<i>la chiésa</i>	<i>le chiése</i>	the churches
<i>la térra</i>	<i>le térre</i>	the earths
<i>la pórtà</i>	<i>le pórtè</i>	the doors
<i>la stélla</i>	<i>le stéllè</i>	the stars

Declension of the Masculine Articles il and lo.

I do not put the accusative, because it is the same as the nominative; nor the vocative, because it is expressed by *o* in both languages.

Sing. Nom.	<i>il</i>	<i>lo</i>	the
Gen.	<i>del</i>	<i>dello</i>	of the
Dat.	<i>al</i>	<i>allo</i>	to the
Abl.	<i>dál</i>	<i>dallo</i>	from, and by the
Plur. Nom.	<i>i</i>	<i>gli</i>	the
Gen.	<i>dei, de'</i>	<i>dégli</i>	of the
Dat.	<i>ai, a'</i>	<i>ágli</i>	to the
Abl.	<i>dai, da'</i>	<i>dágli</i>	from, or by the

We

We do not use in the plural the articles *li, delli, alli, dalli*, as the ancients did. Yet they may be used in verse.

* * * Note, To write correctly, we must not abridge the article *lo* in the plural, unless the following noun begins with an *i*; therefore you must write *gl' ingégni, gl' incéndj*, with an apostrophe, and *gli amóri, gli onóri*, without one. Nevertheless you are to make but one syllable of the article and the subsequent vowel: so that you must pronounce *glia-móri, glio-nóri*, and not *gli-a-móri, gli-o-nóri*. In this respect the Italian language is extremely delicate.

Declension of the Feminine Article la.

Sing. Nom.	<i>la</i>	the
Gen.	<i>délla</i>	of the
Dat.	<i>álle</i>	to the
Abl.	<i>dálle</i>	from the
Plur. Nom.	<i>le</i>	the
Gen.	<i>délle</i>	of the
Dat.	<i>álle</i>	to the
Abl.	<i>dálle</i>	from and by the

* * * You must not abridge *la* in the plural, unless the following word begins with an *e*; and therefore we write *l' eminénze, l' esecuzióni*, with an apostrophe, and *le ánime, le invenzióni, le ómbre, le últime*, without one. And yet we write *le effígie* in the plural, to distinguish it from the singular, because this noun has the same termination in both numbers: you are to observe the same in regard to the word *eséque*.

Declension of the Article il with a masculine noun, whose first letter is a consonant.

Sing. Nom.	<i>il libro</i>	the book
Gen.	<i>del libro</i>	of the book
Dat.	<i>al libro</i>	to the book
Abl.	<i>dal libro</i>	from or by the book
Plur.		

Plur. Nom.	<i>i libri</i>	the books
Gen.	<i>dei libri</i>	of the books
Dat.	<i>ai libri</i>	to the books
Abl.	<i>dai libri</i>	from or by the books

The Declension of the Article lo before a masculine noun, whose first letter is an s, followed by a consonant.

Sing. Nom.	<i>lo spécchio</i>	the glass (mirror)
Gen.	<i>délo spécchio</i>	of the glass
Dat.	<i>állo spécchio</i>	to the glass
Abl.	<i>dállo spécchio</i>	from the glass
Plur. Nom.	<i>gli spécchj</i>	the glasses
Gen.	<i>dégli spécchj</i>	of the glasses
Dat.	<i>ágli spécchj</i>	to the glasses
Abl.	<i>dágli spécchj</i>	from the glasses

The Declension of the Article la before a feminine noun beginning with a consonant.

Sing. Nom.	<i>la cása</i>	the house
Gen.	<i>délla cása</i>	of the house
Dat.	<i>álle cása</i>	to the house
Abl.	<i>dálle cása</i>	from the house
Plur. Nom.	<i>le cáse</i>	the houses
Gen.	<i>délle cáse</i>	of the houses
Dat.	<i>álle cáse</i>	to the houses
Abl.	<i>dálle cáse</i>	from the houses

The article *la* is also prefixed to feminine nouns beginning with an *s*, followed by a consonant; as, *la stráda*, *le stráde*, the street, &c.

The Declension of the Article lo, with an apostrophe, or elision.

Sing. Nom.	<i>l'amóre</i>	the love
Gen.	<i>dell' amóre</i>	of the love
Dat.	<i>all' amóre</i>	to the love
Abl.	<i>dall' amóre</i>	from the love

Plur.

Plur. Nom.	<i>gli amóri</i>	the loves
Gen.	<i>degli amóri</i>	of the loves
Dat.	<i>ágli amóri</i>	to the loves
Abl.	<i>dágli amóri</i>	from the loves

The Declension of the Article la, with an apostrophe.

Sing. Nom.	<i>l'ánima</i>	the soul
Gen.	<i>dell' ánima</i>	of the soul
Dat.	<i>all' ánima</i>	to the soul
Abl.	<i>dall' ánima</i>	from the soul
Plur. Nom.	<i>le ánime</i>	the souls
Gen.	<i>délle ánime</i>	of the souls
Dat.	<i>álle ánime</i>	to the souls
Abl.	<i>dálle ánime</i>	from the souls

* * Observe, that the English have no variation in their articles for the plural; they say, *the men, the women*: the Italians have an article for each gender in the plural, *gli uómini, le dónne, i libri, le stélle*.

Of the Indefinite Article.

THE Indefinite article has but three cases, or, to speak more properly, the prepositions which are most commonly placed before articles are three, and serve, as we have already mentioned, for the singular and plural, for the masculine and feminine.

Gen.	<i>dì</i>	of
Dat.	<i>a, or ad</i> before a vowel,	to
Abl.	<i>da</i>	from, or by.

The following example will show, that nouns declined by the Indefinite Article have no article in the nominative, accusative, or vocative.

Nom.	<i>Róma</i>	Rome
Gen.	<i>dì Róma</i>	of Rome
Dat.	<i>a Róma</i>	to Rome
Acc.	<i>Róma</i>	Rome
Voc.	<i>o Róma !</i>	o Rome !
Abl.	<i>da Róma</i>	from Rome

The

The Indefinite article is used in declining the nouns that have no article in the nominative; such as the names of angels, *d' ángeli*; of men, *d' uómini*; of cities, *di città*; of months, *di mesi*; as also the Pronouns personal, demonstrative, interrogative, and relative; for example, *London, January, February, March, April, me, thee, him, we, you, this, that, those, these, who, &c.*

Who or which, in Italian *quále*, may be declined by the Definite articles: for we say, *il quále* and *la quále*, *del quále* and *della quále*.

The Indefinite article may also be prefixed to all other sorts of nouns, as I have already observed: for we say, *una libbra di páne*, a pound of bread; *un cappéllo di páglia*, a straw hat; *una tázza d' argéto*, a silver cup; *un vestíto di páнно*, a cloth suit.

If the Indefinite article *di* or *da* precedes a noun beginning with a vowel, we must make an elision in the genitive, and use *ad* in the dative; as, nominative, *António*; genitive, *d' António*; dative, *ad António*; accusative, *António*; ablative, *da António*.

* * * Observe, that in speaking of any part of the body, it is more elegant to make use of the indefinite than the definite article: hence we say, *mi trarrà l' ánima di córpo*, he will tear my soul from my body; *mi tógliè il libro di máno*, &c. he takes the book out of my hand, &c.

The Indefinite article is also put before infinitives, and signifies *to*; as, it is time to speak, to sleep, to read, to study, to write, to love, to go; *è tempo di parláre, di dormíre, di léggere, di studiáre, di scrívere, d' amáre, d' andáre*; but we make an elision when the verbs begin with a vowel; as, *d' amáre, d' andáre*.

* * * Note. Whenever you meet with *of* and *to* in English, remember they are the indefinite articles; and then you must make use of the indefinite article *a* or *ad* in Italian.

Remarks on the Articles.

First, *Him* or *it* before a verb is always expressed by *lo*; as, I see him or it, *io lo védo*; we know it, *noi lo sapiámo*; I know it, *io lo so*.

Secondly, *Her* or *it* before a verb is expressed by *la*: example, I know her, *io la conósko*; I do not know her, *non la conósko*.

Thirdly, *Them* before a verb is expressed by *li* for the masculine, and by *le* for the feminine: example, *io li védo*, or *io le védo*, according to the gender.

Fourthly, The words *lo*, *la*, *li*, *le*, must be always put after the adverb *écco*, and also after the infinitives and gerunds; as, there he is, *éccolo*; there she is, *éccola*; there they are, *éccoli* for the masculine, and *éccole* for the feminine; to see him, we must say, *per vedérlo*, because *vedére* is in the infinitive: in like manner, to express *seeing him*, we must not say, *lo vedéndo*, as is done in French, but *vedéndolo*, because *vedéndo* is a gerund, and the Italian rule requires that these words, *lo*, *la*, *li*, *le*, should always follow the infinitive and gerund, as also the word *écco*, as in English, but never precede them as in French.

* * Remember, that we have been speaking of the words *lo*, *la*, *li*, *le*, and not of the articles *lo*, *la*, *li*, *le*, and that a little above, we said also the words *lo*, *la*, *li*, *le*, because these words *lo*, *la*, *li*, *le*, when they precede verbs, are not articles, but relative pronouns. They are articles only when they precede nouns or pronouns.

Fifthly, The preposition *in* is sometimes expressed in Italian by *in*; as, in Paris, *in Parigi*; in France, *in Fráncia*; in a room, *in una cámera*; in a fire, *in un fuóco*; in all the earth, *in tútta la térra*; in a (drinking) glass, *in un bicchiére*; in a bottle, *in una bottíglia*.

When the préposition *in* is followed by the article *the*, or by a pronoun possessive, as, *in the*, *in my*, *in thy*, *in his*; we must render it by *nel*, *nello*, *nella*, *nei*, *négli*, *nel mio*, *nel tuo*, *nel suo*: example, in the garden, *nel giardíno*, and not *in il giardíno*.

In the spirit, *nello spírito*, and not *in lo spírito*: the ancients made use of *in lo* and *in la*.

We

We say, *nello spírito*, because *spírito* begins with an *s* followed by a consonant.

In the house,	<i>nélla cása</i>
In the gardens,	<i>nei giardini</i>
In the fires,	<i>nei fuóchi</i>
In the spirits,	<i>negli spíriti</i>
In the houses,	<i>nélle cásé</i>
In my garden,	<i>nel mio giardino</i>
In thy book,	<i>nel tuo libro</i>
In his or her bed,	<i>nel suo letto</i>
In his or her room,	<i>nélla súa cámara</i>
In his or her books,	<i>ne' súi libri</i>
In his or her rooms,	<i>nélle sue cámere</i>

When *in* precedes the pronoun possessive of the masculine gender, in the plural it is expressed by *ne'* with an apostrophe, and not by *nei*; as, in my book, *ne' miei libri*; which is practised to avoid a harshness of sound.

Sixthly, You see, by these examples, that *in the* is expressed in Italian by *nel* or *nello*; in the feminine, by *nélla*.

Nel is placed before the same nouns that we put the article *il*, and in the plural it makes *nei* or *ne'*, in the.

Nello is put before the same nouns that we put the article *lo*, and in the plural it makes *negli*.

Nélla is put before the same nouns as the article *la*, and in the plural it makes *nélle*.

We may express *in* by *in*, when it is before a pronoun possessive feminine, by transposing the pronoun possessive at the end of the phrase; as, in my room, *in cámara mia*; in your house, *in cása vóstra*; in his or her shop, *in bottéga sua*; but this rule is only for feminine nouns, and not masculine.

Seventhly, When after the preposition *with*, which in Italian is expressed by *con*, we find the article *the*, or a pronoun possessive, as, with the, with my, with thy, with his, we must not say, *con il*, *con lo*, *con la*, but *col*, *colla*, *coi*, *con gli*, *colle*: example, with the prince, *col príncipe*, and not *con il príncipe*.

With the hand,	<i>colla máno</i>
With the scholar,	<i>collo scoláre</i>

With

With the princes,	<i>coi principi</i>
With the princesses,	<i>colle principesse</i>
With the scholars,	<i>con gli scolári</i>
With my book,	<i>col mio libro</i>
With my pen,	<i>colla mia penna</i>
With your friends,	<i>co' vostri amici</i>
With my books,	<i>co' miei libri</i>

Col makes in the plural, *coi* and *co'*.

Collo makes *con gli*; *colla* makes *colle*.

Nevertheless, when the following words begin with the letter *s* and another consonant, it is more elegant to write *con lo* and *con gli*; thus you will say, *con lo strále*, *con lo scoláre*, *con gli stúdj*; and *col* or *coll'*, when the word begins with a single consonant, or with a vowel.

Eighthly, When the preposition *with* is followed by a pronoun possessive, and this by a noun of quality, or kindred; as, with your majesty, with your highness, with your excellency, with his brother, with her mother, with her sister; *with* must then be rendered by *con*, as, *con vostra maestà*, *con sua altézza*, *con vostra eccellenza*, *con suo fratéllo*, *con sua madre*, *con sua sorella*, without using the article.

* * * Observe, we may also make use of *col* and *colla*, by transposing the pronouns possessive after the noun, and say, *colla maestà vostra*, *coll' eccellenza sua*, *col fratéllo suo*, *colla madre sua*, &c.

Ninthly, If the pronouns possessive are in the plural, then we must express *with* by *co'* for the masculine, and by *colle* for the feminine; example, with my brothers, *co' miei fratélli*, and not *con miei fratélli*; with my sisters, *colle mie sorélle*, and not *con mie sórelle*; if you choose to insert the article, you must use the same transposition, and say, *coi fratélli miei*, *coi parénti vostri*, *cólle sorélle tue*, *collé madri nóstre*, &c.

* * * Note, The ancient authors, and some few modern ones, say *con il*, *con la*, &c.

CHAP. II.

Of NOUNS.

ITALIAN Nouns have but five terminations, viz. those of the five vowels, *a, e, i, o, u*.

They have but two genders, the masculine and the feminine.

Italian nouns have no variation of cases like the Latin; and it is the article only that distinguishes the case; example, nom. *il signóre*; gen. *del signóre*; dat. *al signóre*; acc. *il signóre*; voc. *ó signóre*; abl. *dal signóre*. Nom. plur. *i signóri*; gen. *dei signóri*; dat. *ai signóri*, &c.

* * Take notice, as a general rule, that all masculine nouns make their plural in *i*; example, *il pápa*, the pope, *i pápi*; *il pádre*, the father, *i pádri*; *il libro*, the book, *i libri*, &c.

Of Nouns ending in *a*.

Nouns ending in *a* are feminine, and form their plural in *e*; as, *la casa*, the house; *le case*, the houses; *la chiésa*, the church; *le chiése*, the churches; *la carrózza*, the coach; *le carrózze*, the coaches.

Exceptions.—First, All nouns ending in *ca* and *ga*, have an *h* in the plural between the *c* or *g* and the final vowel, to avoid the change of sound; as, *la mánica*, the sleeve, *le mániche*; *la piaga*, the wound, *le piághe*.

Secondly, Nouns ending in Italian in *tà*, and in English in *ty*, never change their Italian terminations in the plural; as, *la calamità*, calamity; *le calamità*, calamities: *l'autorità*, authority; *le autorità*, authorities: *la carità*, charity; *le carità*, charities.

* * Yet observe, that those nouns are syncopated or shortened, and their real termination is in *ade* or *ate*, according to the most ancient poets. In the plural they

they change their termination into *i*; thus we say, *béltade* or *béltáte*, in the singular, and *béltádi* or *béltáti* in the plural. I do not remember ever to have seen these nouns written in the plural with a *t*. Though the Italians sometimes make use of the termination in *ade*, yet it is better and more usual to say *bontà* than *bontáde*, and *generosità* than *generositáde*, &c.

Thirdly, Nouns masculine ending in *a*, form their plural in *i*; as, *pápa*, *pápi*; *proféta*, *proféti*.

Of Nouns ending in *e*.

ALL Nouns ending in *e*, whether masculine or feminine, substantive or adjective, form their plural in *i*; example, *il pádre*, the father; *i pádri*, fathers; *la mádre*, a mother; *le mádri*, the mothers; *prudénte*, *prudénti*, prudent.

Exceptions.—First, *Mille*, a thousand, which makes in the plural *mila*.

Secondly, the five following nouns, *re*, a king; *spécie*, a sort; *superficie*, a superficies; *effigie*, an effigy; *l' eséquie*, the funeral; which have no change of termination in the plural; for we say, *il re*, *i re*; *la spécie*, *le spécie*; *la superficie*, *le superficie*; *l' effigie*, *le effigie*; *l' eséquie*, *le eséquie*: without curtailing the article of the two last nouns in the plural to distinguish it from the singular *l' effigie*, *l' eséquie*.

Observe, that we seldom make use of the word *eséquie* in the singular.

I have taken no notice here of the noun *réquie*, repose, coming from the Latin word *réquies*, because I never saw an instance in which it was used in the plural. However, it would admit of no variation in the plural, any more than *re*, &c.

Moglie, wife, makes *mogli* in the plural.

Rules for finding the Gender of Nouns in e.

First, Nouns ending in *me* are masculine; example, *il costume*, the custom; *il fiume*, the river; *il rame*, the copper; *il verme*, the worm.

There are two nouns in *me*, feminine, viz. *la fame*, hunger; and *la speme*, hope.

Secondly, there are but four nouns in *re*, feminine; viz. *la febbre*, the fever; *la madre*, the mother; *la torre*, the tower; *la polvere*, the dust.

All the nouns in *ore* are masculine; as, *il fiore*, the flower; *il calore*, heat; *il furore*, rage; *lo splendore*, splendor; *il cuore*, the heart; *il predicatore*, the preacher.

There are four nouns in *re* of both genders, viz. *il* and *la carcere*, the prison; *il* and *la cenere*, the ashes; *il* and *la folgore*, the lightning; *il* and *la lepre*, the hare.

Thirdly, Of the Italian nouns ending in *ine*, *ione*, and *one*; some are masculine and some feminine; as, *l'ordine*, the order; *la grandine*, hail; *la prigione*, the prison; *il bastone*, the stick; we say, *il fine*, when we take it for aim or design; and *la fine*, when we mean the end; though in the latter signification, it is usual also to say, *il fine* and *la fine*.

Fourthly, the following nouns in *nte*, are feminine; namely, *la gente*, the people; *la patente*, the patent; *la sorgente*, the source; *la corrente*, the current; *la mente*, the mind, and perhaps some few more; all the other nouns ending in *nte* are masculine, as *il dente*, the tooth; *il ponte*, the bridge; *il monte*, the mount; *il gigante*, the giant, &c. We are speaking here only of nouns-substantive, not of adjectives.

There are three nouns in *nte* which have two genders, viz. *il* and *la fante*, a servant; *il* and *la fronte*, the forehead; and *il* and *la fonte*, a fountain.

Fifthly, The other different terminations in *e* keep the same gender, as in French and Latin: example, *il pesce*, the fish; *la voce*, the voice; *la croce*, the cross; *il latte*, the milk; *la lode*, the praise: except,

La gregge, a flock or herd. We say likewise, *il gregge*, masculine in poetry.

Of

Of Nouns in *i*.

THE Italian language has but few nouns terminating in *i*; they are the same in the plural as in the singular, and are distinguished by the articles; namely,

Singular.		Plural
<i>il dì,</i>	the day,	<i>i dì, the days</i>
<i>il Lunedì,</i>	Monday,	<i>i Lunedì</i>
<i>il Martedì,</i>	Tuesday,	<i>i Martedì</i>
<i>il Mercoledì,</i>	Wednesday,	<i>i Mercoledì</i>
<i>il Giovedì,</i>	Thursday,	<i>i Giovedì</i>
<i>il Venerdì,</i>	Friday,	<i>i Venerdì</i>
<i>la diócesi,</i>	a diocese,	<i>le diócesi</i>
<i>il barbagiánni,</i>	an owl,	<i>i barbagiánni</i>
<i>l' eclissi,</i>	an eclipse,	<i>le eclissi</i>
<i>l' éstasi,</i>	an ecstasy,	<i>le éstasi</i>
<i>la perífrasi,</i>	a periphrasis,	<i>le perífrasi</i>
<i>l' énfasi,</i>	an emphasis,	<i>le énfasi</i>
<i>la metamórfosi,</i>	a metamorphosis,	<i>le metamórfosi</i>
<i>la crísi,</i>	a crisis,	<i>le crísi</i>
<i>la tési,</i>	a thesis,	<i>le tési</i>
<i>la Génesi,</i>	Genesis,	
<i>un pári,</i>	such a one,	<i>i & le pári</i>

The last noun is of all genders and numbers; and we say *un pári vostro*, such a man as you; *una pári vostra*, such a woman as you; implying respect.

Génesi has no plural, and is of all genders. In Dante we meet with *lo Génesi*, but the generality of good writers say *la Génesi*.

There are also some proper names in *i*, as *Giovánni*, *Parígi*, *Nápoli*; and the numeral nouns, as *diéci*, *úndici*, *dódicí*, *trédici*, *quattórdici*, *quíndici*, *sédici*, *vénti*.

Of Nouns in *o*.

Nouns ending in *o* are masculine, except, first, nouns of women, as *Saffo*, *Elo*. Second, the word *mano*, which
is

is feminine, and makes its plural in *i*; for example, *il fratéllo*, the brother; *i fratélli*, brothers; *il fazzóletto*, the handkerchief, *i fazzolétti*; *la máno*, the hand, *le máni*; *uómo*, man, makes *uómini* in the plural.

* * Note, that nouns-substantive in *aro*, more elegantly change their termination into *ajo*; thus we say,

Gennáro and *Gennájo*, January.

Febbráro and *Febbrájo*, February.

Calzoláro and *calzolájo*, a shoemaker.

Mortáro and *mortájo*, a mortar.

There are some nouns in *o* which terminate in the plural more elegantly in *a* than in *i*, and then they become feminine in the plural; they are as follow:

<i>l' anéllo,</i>	<i>le anélla,</i>	the rings
<i>il bráccio,</i>	<i>le bráccia,</i>	the arms
<i>il budéllo,</i>	<i>le budélla,</i>	the bowels
<i>il calcáagno,</i>	<i>le calcáigna,</i>	the heels
<i>il cérchio</i>	<i>le cérchia,</i>	the circles, hoops
<i>il cíglio,</i>	<i>le cíglia,</i>	the eyebrows
<i>il córno,</i>	<i>le córna,</i>	the horns
<i>il dito,</i>	<i>le díta,</i>	the fingers
<i>il ditéllo,</i>	<i>le ditélla,</i>	the armpits
<i>il filo,</i>	<i>le fíla,</i>	the threads
<i>il frútto,</i>	<i>le frúttá,</i>	the fruit
<i>il gésto,</i>	<i>le gésta,</i>	the actions, feats
<i>il grído,</i>	<i>le grída,</i>	the cries
<i>il gúscio,</i>	<i>le gúscia,</i>	the shells
<i>il ginócchio,</i>	<i>le ginócchia,</i>	the knees
<i>il lábbro,</i>	<i>le lábbra,</i>	the lips
<i>il lenzuólo,</i>	<i>le lenzúola,</i>	the sheets (of a bed)
<i>il légo,</i>	<i>le légna,</i>	the sticks
<i>il mélo,</i>	<i>le méla,</i>	the apples
<i>il mémbro,</i>	<i>le mémbra,</i>	the limbs
<i>il múro,</i>	<i>le múra,</i>	the walls
<i>il migliájo,</i>	<i>le migliája,</i>	the thousands
<i>il míglio,</i>	<i>le míglia,</i>	the miles
<i>l' orécchio,</i>	<i>le orécchia,</i>	the ears
<i>l' ósso,</i>	<i>le óssa,</i>	the bones
<i>il pájo,</i>	<i>le pája,</i>	the pairs

il pómo

<i>il pómo,</i>	<i>le póma,</i>	the apples
<i>il pugno,</i>	<i>le púgna,</i>	the fists
<i>lo stájo,</i>	<i>le stája,</i>	the bushels
<i>il ríso,</i>	<i>le rísa,</i>	the laughs
<i>l' uóvo,</i>	<i>le uóva,</i>	the eggs
<i>il rúbbio,</i>	<i>le rúbbia,</i>	the measures
<i>il vestígio,</i>	<i>le vestígia,</i>	the footsteps

Nouns of two syllables ending in *co* and *go*, take an *h* in the plural, in order to avoid a change of pronunciation: examples, *il fuóco*, the fire, *i fuóchi*, the fires; *il luógo*, the place, *i luóghi*, the places.

Two are excepted.

Il pórcu, the pig; *i porci*, the pigs.

Il Gréco, Greek; *i Gréci*, Greeks.

The other nouns in *co* and *go*, of more than two syllables, do not take an *h* in the plural; as, *amíco*, *amíci*, friends; *doméstico*, *doméstici*, domestics; *canónico*, *canónici*, canons; *cattólico*, *cattólici*, catholics; *médico*, *médici*, physicians; *mendíco*, *mendíci*, beggars.

The following are exceptions:

<i>Albérgo,</i>	<i>albérgi,</i>	dwellings
<i>Antíco,</i>	<i>antíchi,</i>	ancients

Astrólogo, astrologer, makes *astrólogi* and *astrólogi*.

In like manner, *mónaco*, a monk, forms in the plural *mónachi* and *mónaci*.

<i>Antíco,</i>	<i>antíchi,</i>	the ancients
<i>Beccafíco,</i>	<i>beccafíchi,</i>	fig-peckers
<i>Bifólco,</i>	<i>bifólchi,</i>	labourers
<i>Catafálco,</i>	<i>catafálchi,</i>	scaffolds
<i>Diálogo.</i>	<i>diáloghi,</i>	dialogues
<i>Fiamíngo,</i>	<i>Fiamíngi,</i>	Flemings
<i>Recíproco,</i>	<i>ricíprochi,</i>	reciprocals
<i>Siniscálco,</i>	<i>siniscálchi,</i>	high-stewards
<i>Tedésco,</i>	<i>Tedéschi,</i>	Germans
<i>Tráfíco,</i>	<i>tráfíchi,</i>	tradings

Nouns ending in *io* form their plural in *ii*, *j*, or *i*, observing the two following rules.

1st. Those in which the *io* is long, the *i* of *io* being accented, and making a dissyllable, retain the two syllables in the plural, changing *o* into *i*; thus, *natío*, *pío*, *zío*, *mormorío*, make in the plural *natíi*, *píi*, *zíi*, *mormoríi*.

2nd. Those in which the *io* is short, the *io* making but one syllable, change *io* into *j* or *i* omitting the final *o* as follows :

SINGULAR.	PLURAL.	EXAMPLES.	
<i>io,</i>	<i>j,</i>	{ <i>tempio,</i>	<i>tempj.</i>
		{ <i>necessario,</i>	<i>necessarj.</i>
		{ <i>principio,</i>	<i>principj.</i>
<i>chio,</i>	<i>chi,</i>	{ <i>occhio,</i>	<i>occhi.</i>
		{ <i>vecchio,</i>	<i>vecchi.</i>
<i>glio,</i>	<i>gli,</i>	{ <i>foglio,</i>	<i>fogli.</i>
		{ <i>figlio,</i>	<i>figli.</i>
		{ <i>consiglio,</i>	<i>consigli.</i>
<i>cio and ccio, ci and cci,</i>		{ <i>bacio,</i>	<i>baci.</i>
		{ <i>laccio,</i>	<i>lacci.</i>
		{ <i>impaccio,</i>	<i>impacci.</i>
		{ <i>fantoccio,</i>	<i>fantocci.</i>
<i>gio,</i>	<i>gi,</i>	{ <i>raggio,</i>	<i>raggi.</i>
		{ <i>saggio,</i>	<i>saggi.</i>
<i>ajo,</i>	<i>ai,</i>	{ <i>mugnajo,</i>	<i>mugnai.</i>
		{ <i>librajo,</i>	<i>librai.</i>
<i>oyo,</i>	<i>oi,</i>	{ <i>rasojo,</i>	<i>rasoi.</i>
		{ <i>vasojo,</i>	<i>vasoi.</i>

Of Nouns in *u*.

THE Italian language has but few nouns in *u* ; and they do not change their termination in the plural : examples :

<i>la grù,</i>	<i>a crane,</i>	<i>le grù</i>
<i>la gioventù,</i>	<i>youth,</i>	<i>le gioventù</i>
<i>la servitù,</i>	<i>servitude,</i>	<i>le servitù</i>
<i>la tribù,</i>	<i>a tribe,</i>	<i>le tribù</i>
<i>la virtù,</i>	<i>virtue,</i>	<i>le virtù</i>
<i>la schiavitù,</i>	<i>slavery,</i>	<i>le schiavitù</i>

Remarks on some Nouns.

* * When the letter *l* is found in Latin and French after *f*, *b*, *p*, we must change *l* into *i*. Examples, fleur, *fióre* ; blanc, *biáncó* ; blanche, *biánca* ; plein, *piéno* ; temple, *témpio* ; plomb, *piombo*.

* * * Note,

* * Note, the Italians never put a *c* or *p* before a *t*, but the *p* or *c* are changed into *t*: examples, *doctus*, *dótto*; doctor, *dottóre*; act, *átto*; aptitude, *attitúdine*; adoption, *adozióne*.

Ph is changed into *f*; example, philosopher, *filósofo*; Ephesus, *Efeso*: *x* is changed into *s* or *ss*, and sometimes into *c*; as, Xerxes, *Sérse*; Alexander, *Alesándro*; excellent, *eccellénte*.

Of the Augmentatives.

THE Italians, more than other nations, have this peculiarity in their language, that they can augment or diminish the signification of the nouns, by only adding certain syllables to the end of them, which they call augmentatives or diminutives.

Augmentatives are words which, by the increase of a syllable, increase also in their signification.

There are two sorts of augmentatives; the first terminates in *one*, to express any thing great and large; as, *cappéllo*, a hat, which, by changing *o* into *one*, makes *cappellóne*, a large hat; *sála*, a hall; change *a* into *one*, and you make *salóne*, a large hall; *frate*, a friar; *frátone*, a fat overgrown friar: *casa*, a house; *casóne*, a great house: *libro*, a book; *libróne*, a large book: and so of the rest.

* * Observe, that the augmentatives ending in *one* are always masculine, though the nouns from whence they are formed be feminine; example, *una pórtá*, *un portóne*; *la cámera*, *il camérone*.

The other augmentatives are formed by changing the last letter of the word into *accio*, for the masculine, and into *accia*, for the feminine; but then these augmentatives declare the thing somewhat contemptible; as, *cappéllo*, a hat; *cappelláccio*, a great ugly hat.

Sála, a hall; *Saláccia*, a great dirty hall.

Cása, a house; *casáccia*, a great dirty house.

Nouns terminating in *ame*, denote plenty or abundance of any thing common; as, *gentáme*, abundance of people; *ossáme*, abundance of bones.

Observe, nevertheless, that in those terminations

there are nouns which are not augmentatives ; for instance, in *one*, we find *bastóne*, a stick : in *áme*, *stáme*, worstead ; in *úccio*, and in *úccia*, *lúccio*, a halter ; *fúccia*, a face, &c.

Of Diminutives.

ALTHOUGH the diminutives are increased by the addition of one or more syllables, yet the addition lessens the signification of their primitives.

There are two sorts of diminutives, one of kindness and flattery, another of compassion.

The diminutives of kindness and flattery have their terminations in *ino*, *etto*, *ello*, for the masculine ; and in *ina*, *etta*, *ella*, for the feminine ; examples, from *póvero*, poor, come *poveríno*, *poverétto*, *poveréllo*, a poor little man, *poverína*, *poverétta*, *poverélla*, a poor little woman.

The diminutives of compassion end in *uccio*, *uzzo*, *icciúolo*, for the masculine, and in *uccia*, *uzza*, *icciúola*, for the feminine ; example, from *uómo*, a man, is formed *uomúccio*, *uomúzzo*, *uomicciúolo*, a poor little man.

* * Note, the diminutives convey no meaning of contempt like the augmentatives ; so that to express a little old man, you may use indifferently *vecchiétto*, *vecchíno*, *vecchiettíno*, *vecchiaréllo*, *vecchiarellíno*, except the termination *uccio* and *uzzo* ; as, *vecchiúzzo*, *casúccia* ; as also *cásina*, *casétta*, to express a small house.

* * Observe also, that the diminutives in *ino* and *ina*, have something of tenderness and persuasive flattery in them ; examples, the pretty little prince, *il principíno* ; the pretty little princess, *la principessína*.

In her pretty little room, *nel suo bel cameríno*.

Cáne, a dog, has its diminutive *cagnuolíno*, a pretty little dog.

Távola, makes *tavolíno*, a little table.

Cása, a house, *casíno*, a small house.

Cámera, a room, *cameríno*, a little room.

Berrétta, *berrettíno*, a little cap (for men) ; which show that several feminine nouns in *a* make their diminutives in *ino*.

Of Nouns Adjective.

THE adjectives always agree with their substantives in gender, number, and case.

There are two sorts of adjectives, one terminated in *o*, the other in *e*. The adjectives in *o* serve for the masculine; example, *béllo, sánto, dótto, ricco, póvero*: these adjectives, and all others ending in *o*, form their plural in *i*; as, *bélli, sánti, dótti, ricchi, póveri*.

To make these adjectives of the feminine gender, you must change *o* into *a*, as *béllo, bélla; dótto, dótta; ricco, ricca*: and in the plural you must change *a* into *e*; as, *bélle, dótte, ricche*.

The other adjectives ending in *e* are of the masculine and feminine gender, without changing their termination, and they form their plural in *i*, as well for the masculine as feminine: examples, *un uómo prudente, úna dónna prudente; due uómini prudenti, due dónne prudenti*.

From the adjectives we may form comparatives and superlatives.

Of Comparatives.*

THE English comparatives are adjectives, before which are put the particles, *more, less, better, worse, &c.*

The Italian comparatives have before them, *più, méno*, or *méglio*: as, *più dótto*, more learned; *méno dótto*, less learned; *più bélla*, more handsome; *méno bélla*, less handsome.

The comparatives serve to compare one thing with another: *the sun is larger than the earth; your sister is better dressed than your niece*. In these examples we compare the sun with the earth, the sister with the niece.

There are four Italian comparatives, which end in *ore*: they may also be expressed by *più*, except *mi-glióre*,

* See EXERCISES, p. 16.

glióre, or *méglio*, which are comparatives without the help of the particle *più*.

<i>maggióre,</i>	greater,	<i>più gránde</i>
<i>minóre,</i>	less,	<i>più piccólo</i>
<i>peggióre,</i>	worse,	<i>più cattívo</i>
<i>miglióre.</i>	better,	<i>meglio, or più buono</i>

To which may be added *superióre*, superior, and *inferióre*, inferior, or lower.

Observe, that the Italians never make use of the words *péggio* and *méglio*, but when they want to express the French words *pire* and *mieux*, that is, *worse* and *better*, taken as adverbs. When the comparative is to agree with the substantive, they say *peggióre* and *miglióre*.

* * * Observe also, that there can be no comparison made without the word *than*, and that this word is not expressed in Italian by *che*, but by the articles of the genitive *di*, *del*, *dello*, *della*, *dei*, *degli*, *delle*.

When the word *than*, placed after the comparative, is followed by an article, or a pronoun possessive, as, *than the*, *than my*, *than thy*, *than his*, *than ours*, *than yours*, *than theirs*, &c. the word *than* is expressed by the definite articles, *del*, *dello*, *della*, *dei*, *degli*, *delle*. Examples :

Clearer than the sun,	<i>più chiáro del sóle.</i>
Whiter than the snow,	<i>più biáncó della néve.</i>
More learned than the scholar,	<i>più dótto dello scoláre.</i>
Longer than the days,	<i>più lúnghi dei giórni.</i>
More beautiful than the stars,	<i>più bélle delle stelle.</i>
Clearer than the glasses,	<i>più chiári degli specchj.</i>
Larger than my book,	<i>più gránde del mio libro.</i>
Broader than my hand,	<i>più largo della mia máno.</i>
Richer than your relations,	<i>più ricchi dei vostri parénti.</i>

* * * But if the word *than* is not followed by an article or a pronoun possessive, then it is expressed by the indefinite article *di*. Examples :

More

More learned than Cicero, *più dótto di Ciceróne.*
 More esteemed than I, *più stimáto di me.*
 Larger than the whole earth, *più gránde di tutta la térra.*
 Richer than this man, *più ricco di quést' uómo.*

If after *than* there happen to be a pronoun possessive, followed by a noun of quality or kindred in the singular, *than* is expressed by the indefinite article *di*: example :

Handsommer than my brother, my sister, your excellency, &c. *più bello di mio fratéllo, di mia sorélla, di vostra eccellenza, &c.* We may likewise make use of the definite article, but in that case we must place the pronoun and the noun substantive, according to what has been observed at the end of the first chapter ; and we must say, *più bello del fratéllo mio, della sorélla mia, dell' eccellénza vostra, &c.*

* * If the pronoun possessive be in the plural number, as, *my brothers, their aunts, their highnesses*, we must use the definite articles *de'* and *delle*; example, more powerful than my brothers, *più poténti de' miei fratélli, delle mie zie, delle altézze loro.*

* * If the word *than* is followed by an adjective, or by a verb, an adverb, or a preposition, it is rendered by *che*: examples :

More white than yellow, *più biáncó che giallo.*
 More poor than rich, *più povero che ricco.*
 He writes more than he speaks, *scríve più che non parla.*
 It is better late than never, *è meglio tárdi che mái.*

When the Italians require to heighten their comparisons, they make use of *via più, assai più, molto più*, a great deal or much more ; as also of *via méno, assai méno, mólto méno*, a great deal or much less.

Examples—Cæsar is much more esteemed than Pompey.

Césare è via più stimáto di Pompéo.

Césare è assai più stimáto di Pompéo.

Césare è molto più stimáto di Pompéo.

Pompey was much less happy than Cæsar.

Pompéo è stato via méno, assai méno, molto méno felice di Césare.

When both the objects are in the nominative case, the comparative *than* cannot be expressed by *che* before the
 the

the last without repeating the verb, but by *di*, &c.; but when the objects compared are in the accusative case, that is to say, after an active verb, then the comparative *than* must be expressed by *che* before the last object: example, I esteem you more *than* your brother; *stimo più voi che vostro fratello*.

* * See the Second Part of this Grammar, in the chapter of the concord of nouns, the rule concerning the comparison, when it is made by *as much as*, *so*, &c.

Of Superlatives.*

THE English superlative is only a noun adjective, to which is prefixed the article *most*, in order to heighten the sense; as, *most learned*, *most honoured*.

The Italian superlative is formed from the noun adjective, by changing the last letter into *issimo* for the masculine, and into *issima* for the feminine; thus from *grande*, great, you form *grandissimo*, greatest; from *bella*, handsome, *bellissima*, handsomest.

The *most*, is expressed by *il più*, *la più*; as, the fairest, or most fair, *il più bello*, *la più bella*, *i più belli*, *le più belle*; the largest, *il più grande*.

* * Observe, that by changing the last letter of adjectives in *issimamente*, the superlative adverbs are composed; as, from *dotto*, learned, *dottissimamente*, most learnedly; from *ricco*, rich, *ricchissimamente*, most richly; from *prudente*, prudent, *prudentissimamente*, most prudently.

You are also to take notice, that the positive is sometimes used in the Italian language, instead of the superlative; as, *è la bella delle belle*; as if one were to say, she is the fairest of the fair.

There is also another sort of superlative; for we say, *un uomo dritto dritto*, to signify a very learned man.

Observations on some Nouns.

Observe that the six following words, *uno*, *bello*, *grande*, *santo*, *quello*, *buono*, are abridged or retrenched before

* See EXERCISES, p. 23.

before masculine nouns beginning with a consonant, and we only write,

Un, bel, gran, san, quel, buon; as, *un libro, bél cáne, gran fuóco, san Michéle, quel bastóne, buon figliuólo.*

Before the feminine nouns we write,
Una, bélla, gran, sánta, quélla, buóna.

None but *gran* is shortened before feminines.

* * See, in the Second Part, the chapter concerning words which are to be abridged.

Fráte signifies a friar, or brother of a religious order.

In this sense we abridge the word *fráte* before the proper names of men, and only use *fra*; as, *fra Piétro*, brother Peter; *fra Páolo*, brother Paul; *fra Ago-stíno*, brother Augustine; *fra Giovánni*, brother John.

We must remember also, that *fra*, before numeral nouns, signifies *in*: example, *fra un ánno*, in a year; *fra due mesi*, in two months; *fra quíndici giòrni*, in fifteen days.

Numeral Nouns

One,	<i>Un, úno, úna</i>
Two,	<i>due</i>
Three,	<i>tre</i>
Four,	<i>quáttro</i>
Five,	<i>cínque</i>
Six,	<i>séi</i>
Seven,	<i>sétte</i>
Eight,	<i>óttó</i>
Nine,	<i>nóve</i>
Ten,	<i>diéci</i>
Eleven,	<i>úndici</i>
Twelve,	<i>dódici</i>
Thirteen,	<i>trédici</i>
Fourteen,	<i>quattórdici</i>
Fifteen,	<i>quíndici</i>
Sixteen,	<i>sédici</i>
Seventeen,	<i>diciasétte</i>
Eighteen,	<i>dicióttó</i>
Nineteen,	<i>diciannove</i>
Twenty,	<i>vénti</i>

Twenty-one,	<i>ventúno</i>
Twenty-two,	<i>venti-dúe</i>
Twenty-three, &c.	<i>venti-tre, &c.</i>
Thirty,	<i>trénta</i>
Forty,	<i>quaránta</i>
Fifty,	<i>cinquánta</i>
Sixty,	<i>sessánta</i>
Seventy,	<i>settánta</i>
Eighty,	<i>ottánta</i>
Ninety,	<i>novánta</i>
Hundred,	<i>cénto</i>
Two hundred,	<i>dugénto</i>
Three hundred,	<i>trecénto</i>
Thousand,	<i>mille</i>
Two thousand,	<i>due míla</i>
Million,	<i>milióne</i>
A score,	<i>una ventína</i>
Half a score,	<i>una decína</i>
A dozen,	<i>una dozzína</i>
A score and a half,	<i>una trentína</i>

Ordinal Nouns.

First,	<i>Prímo</i>
Second,	<i>secóndo</i>
Third,	<i>térzo</i>
Fourth,	<i>quárto,</i>
Fifth,	<i>quínto</i>
Sixth,	<i>sésto</i>
Seventh,	<i>séttimo</i>
Eighth,	<i>ottávo</i>
Ninth,	<i>nóno</i>
Tenth,	<i>décimo</i>
Eleventh,	<i>undécimo</i>
Twelfth,	<i>duodécimo</i>
Thirteenth,	<i>décimotérzo</i>
Fourteenth,	<i>décimoquárto</i>
Fifteenth,	<i>décimoquínto</i>
Sixteenth,	<i>décimosésto</i>
Seventeenth,	<i>décimoséttimo</i>
Eighteenth,	<i>décimottávo</i>

Nineteenth

Nineteenth,	<i>décimonono</i>
Twentieth,	<i>ventésimo</i>
One-and-twentieth,	<i>ventésimo primo</i>
Thirtieth,	<i>trentésimo</i>
Fortieth,	<i>quarantésimo</i>
Fiftieth,	<i>cinqantésimo</i>
Sixtieth,	<i>sessantésimo</i>
Seventieth,	<i>settantésimo</i>
Eightieth,	<i>ottantésimo</i>
Ninetieth,	<i>novantésimo</i>
Hundredth,	<i>centésimo</i>
Thousandth,	<i>millésimo</i>
Last,	<i>último</i>

The proportional numbers are, *sémplice*, *dóppio*, *triplicáto*, *quadruplicáto*, *centuplicáto*, single, double, threefold, fourfold, a hundredfold.

The distributive nouns are, *ad uno ad uno*, one by one; *a due a due*, two by two.

In French and English all ordinal numbers may be formed into adverbs, but in Italian they have only *primieraménte* and *secondariaménte*.

To express thirdly, fourthly, &c. they say *in térzo luógo*, *in quárto luógo*, &c. in the third place, in the fourth place, &c.

A Method by which those who understand FRENCH may learn a great many ITALIAN words in a short time.

THOUGH Italian is said to be a corruption of the Latin, yet it has a greater conformity and resemblance with the French than with any other language; for French words, with a little variation, are all Italian, as may be seen by the following examples; only we must observe that the French syllable *cha* is already expressed in Italian by *ca*, rejecting *h*: example, *Charbon*, *charité*, *chasteté*, *chapon*, *charette*, *chandelle*, *chapeau*, the Italians say, *Carbone*, *carità*, *castità*, *cappone*, *carétta*, *candéla*, *cappéllo*.

To acquire a great number of Italian words in a short time, observe the following rules:

FRENCH

FRENCH Terminations which in ITALIAN end in a.

French words ending in *ance*, as *constance*, *vigilance*, &c. in Italian end in *anza*; *costanza*, *vigilanza*, &c.

Those in *ence* in French; as, *clemence*, *diligence*, *prudence*, end in Italian in *enza*; *clemenza*, *diligenza*, *prudenza*.

AGNE makes *agna*.

montagne, *montagna*

campagne, *campagna*

OGNE makes *ogna*.

Catalogne, *Catalogna*

charogne, *carogna*

IE makes *ia*.

comédie, *commédia*

Here the accent is placed

upon the *e*, and not upon

the *i*, as in French,

tragedie, *tragedia*

OIRE makes *oria*.

gloire, *gloria*

victoire, *vittoria*

TE' makes *tà*.

pureté, *purità*

liberalité, *liberalità*

See what has been said

in the exceptions of nouns

terminating in *a*.

URE makes *ura*.

aventure, *ventura*

imposture, *impostura*

FRENCH Terminations which in ITALIAN end in e.

AL makes *ale*.

cardinal, *cardinale*

mal, *male*

ABLE makes *evole*.

charitable, *caritativo*

honorable, *onorato*

louable, *lodato*

Ais, names of nations, *ese*.

Français, *Francese*

Anglais, *Inglese*

Hollandais, *Olandese*

ANT makes *ante*.

vigilant, *vigilante*

amant, *amante*

ENT, adjective, *ente*.

prudent, *prudente*

diligent, *diligente*

EUR makes *ore*.

honneur, *onore*

chaleur, *calore*

IER makes *ière*.

cavalier, *cavaliere*

piquier, *picchiere*

ION makes *ione*.

union, *unione*

portion, *porzione*

ISON makes *igione*.

raison, *ragione*

prison, *prigione*

ON makes *one*.

charbon, *carbone*

canon, *cannone*

baron, *barone*

ONT makes *onte*.

front, *fronte*

pont, *ponte*

UDE makes *udine*.

inquietude, *inquietudine*

ULIER makes *oläre*.

régulier, *regolare*

particulier, *particolare*

FRENCH

FRENCH Terminations which in ITALIAN end in O.

AGE makes <i>aggio</i> .	ENT, substantive, <i>ento</i> .
page, <i>pággio</i>	sacrement, <i>sacraménto</i>
équipage, <i>equipággio</i>	EUX makes <i>oso</i> .
AIN makes <i>ano</i> .	généreux, <i>generóso</i>
vilain, <i>villáno</i>	gracieux, <i>grazióso</i>
humain, <i>umáno</i>	IN makes <i>ino</i> .
AIN and IEN, names of	vin, <i>vino</i>
nations, make <i>áno</i> and <i>ino</i> .	jardin, <i>giardíno</i>
Romain, <i>Románo</i>	IF makes <i>ivo</i> .
Italien, <i>Italiáno</i>	actif, <i>attívo</i>
Napolitain, <i>Napoletáno</i>	passif, <i>passívo</i>
Parisien, <i>Parigíno</i>	C makes <i>co</i> .
AIRE makes <i>ario</i> .	porc, <i>pórco</i>
salaire, <i>salário</i>	Turc, <i>Túrco</i>
teméraire <i>temerário</i>	Grec,
EAU makes <i>ello</i> .	escroc, <i>scrócco</i> , doubling
chapeau, <i>cappéllo</i>	the letter c.
manteau, <i>mantélló</i>	

Change of Terminations of VERBS and PARTICIPLES.

ER makes <i>are</i> .	rendre, <i>réndere</i>
aimer, <i>amáre</i>	IR makes <i>ire</i> .
parler, <i>parláre</i>	partir, <i>partíre</i>
ENDRE makes <i>endere</i> .	sentir, <i>sentíre</i>
prendre, <i>préndere</i>	

The participles in *é* make *ato*; aimé, *amáto*; orné, *ornáto*; chanté, *cantáto*; parlé, *parláto*.

The participles in *i* make *ito*; dormi, *dormíto*; senti, *sentíto*; páti, *patíto*; menti, *mentíto*.

There are a great many Italian words which have no kind of analogy or resemblance with the French; as, *le ciglia*, the eyebrows; *fazzolétto*, a handkerchief; *góbbo*, crook-backed; *chiamáre*, to call; *scherzáre*, to joke; and many others, which prevent these rules from being general.

Other Terminations of the ITALIAN Nouns, derived from the Latin.

The Latin ablative generally makes the Italian nominative; as, *calóre*, *onóre*, *péttine*, *vérGINE*.

The

The natural nominatives change their last syllable into *o*: as, sacerdotium, *sacerdózio*, &c. But if the last syllable of the nominative begins with a consonant, the consonant continues, and the vowel *o* is added to it: examples, *témpus*, say *témpo*; *cornu*, *córno*; retaining the *p* and *n*, which are the first letters of the last syllable of the nominative *tempus*, *témpo*, and the nominative *cornu*, *córno*.

The neutral nominatives in *en* drop the letter *n*; as, nomen, *nóme*; flumen, *fiúme*; changing also the letter *l* into *i*, as has been already observed, when we treated of nouns ending in *u*.

The greatest part of the Latin infinitives, of the second and third conjugation, make the Italian infinitives; as *dolére*, *tenére*, *solére*, *temére*, *vedére*, *crédere*, *leggere*, *diféndere*; but the *e*, in those words which are accented, is pronounced in a different manner, being the close *e*, like that in the French word *malgré*.

CHAP. III.

Of the PRONOUNS.

THE pronouns are either personal, conjunctive, possessive, demonstrative, interrogative, relative, or improper.

*Of Pronouns Personal.**

THE pronouns personal are *io* and *noi* for the first person, and they serve for the masculine and feminine.

Tu and *voi*, for the second, and these serve also for the masculine and feminine.

Egli for the third person of the masculine gender, and makes *églino*, in the plural.

Ella or *essa* (because *lui* for the masculine, and *lei* for the feminine, are never used in the nominative), for the third person in the feminine gender, form in the plural *elléno*; but *esse* is preferable. Hence we seldom say *lui* or *lei mi dia una présa di tabácco*, give me a pinch of snuff; but *signóre V. S.* or *ella mi dia una présa di tabácco*.

* See EXERCISES, p. 24, 82, &c.

The pronouns personal are declined by the article indefinite, *di, a, da*.

The Declension of Pronouns Personal.

First Person.

Sing.	Nom. I,	<i>io.</i>
	Gen. of me,	<i>di me.</i>
	Dat. to me,	<i>a me, or mi.</i>
	Acc. me,	<i>me, or mi.</i>
	Abl. from me,	<i>da me.</i>
Plur.	Nom. we,	<i>noi.</i>
	Gen. of us,	<i>di noi.</i>
	Dat. to us,	<i>a noi, or ci.</i>
	Acc. us,	<i>noi, or ci.</i>
	Abl. from or by us,	<i>da noi.</i>

With me, is rendered by *con me*, or *méco*; *me* after the imperatives, is expressed by *mi*; as, speak to me, *parlátemi*; tell me, *dítemi*; send me, *mandátemi*; write to me, *scrivétemi*.

Us, after the imperative, is rendered by *ci*: example, tell us, *díteci*; give us, *dáteci*; show us, *mostráteci*. In these examples, *us* is not a pronoun personal, but conjunctive, as will be shown hereafter.

Second Person.

Sing.	Nom. thou,	<i>tu.</i>
	Gen. of thee,	<i>di te.</i>
	Dat. to thee,	<i>a te or ti.</i>
	Acc. thee,	<i>te or ti.</i>
	Abl. from thee,	<i>da te.</i>
Plur.	Nom. you or ye,	<i>voi.</i>
	Gen. of you,	<i>di voi.</i>
	Dat. to you,	<i>a voi or vi.</i>
	Acc. you,	<i>voi or vi.</i>
	Abl. from you,	<i>da voi.</i>

With thee, is rendered by *con te*, or *teco*; *you*, after imperatives, by *vi*, and not by *voi*, as, be contented,

tented, *contentátevi*; show yourself, *mostrátevi*; hide yourself, *nascondétevi*; dress yourself, *vestítevi*; thee, or thyself, is expressed after imperatives by *ti*; as, *móstrati*, show thyself.

Third Person. For the masculine.

Sing.	Nom. he,	<i>egli.</i>
	Gen. of him,	<i>di lui.</i>
	Dat. to him,	<i>a lui, or gli.</i>
	Acc. him,	<i>lui, or lo and il.</i>
	Abl. from him,	<i>da lui.</i>
Plur.	Nom. they,	<i>églino.</i>
	Gen. of them,	<i>di loro.</i>
	Dat. to them,	<i>a loro, or loro, and gli.</i>
	Acc. them,	<i>loro, or gli.</i>
	Abl. from them,	<i>da loro.</i>

* * Remember that the pronoun *him*, or *to him*, when joined to a verb, is always rendered in Italian by *gli*, and *her* by *le*, as you will see in the pronouns conjunctive.

Third Person. Feminine.

Sing.	Nom. she,	<i>ella, or essa.</i>
	Gen. of her,	<i>di lei.</i>
	Dat. to her,	<i>a lei, or le.</i>
	Acc. her,	<i>lei, or la.</i>
	Abl. from or by her,	<i>da lei.</i>
Plur.	Nom. they,	<i>elleno or esse.</i>
	Gen. of them,	<i>di loro.</i>
	Dat. to them,	<i>a loro, or loro.</i>
	Acc. them,	<i>loro, or le.</i>
	Abl. from, or by them,	<i>da loro.</i>

Though there are instances of *lui*, *lei*, and *loro*, being used in the nominative, yet it is better to say *egli párla*, *ella cánta*, than *lui párla*, *lei cánta*; because *lui* is not to be used in the nominative, but in the other cases, in which it is better to make use of *lui*, *lei*, and *loro*,

loro, than of *egli, ella, églino, élleno*. We therefore say, for him, *per lui*; for her, *per lei*; for them, *per loro*; with him, *con lui*, or *seco*; with her, *con lei*, or *séco*; with them, *con loro*.

Of the Pronoun se, one's self, himself, or herself.

There is another personal pronoun, which serves indifferently for the masculine and feminine: it is, *se*, one's self; it has no nominative.

Gen.	of one's self, himself, or herself,	<i>di se.</i>
Dat.	to one's self, &c.	<i>a se, or si.</i>
Acc.	one's self, &c.	<i>se, or si.</i>
Abl.	from or by one's self, &c.	<i>da se.</i>

It is often joined with the pronoun *stésso*, or *stéssa*, and in that case it is more elegant; *per se stésso*, by, or for himself; *per se stéssa*, for herself.

Of Conjunctive Pronouns.

THE conjunctive pronouns bear a great resemblance to the personal pronouns; the personal pronouns are, *I, thou, he, she; we, ye, they.*

There are seven pronouns conjunctive, viz. *to me, or me; to thee, or thee; to himself, or himself; to herself, or herself; to him, or him; to us, or us; to you or you; to them, or them.*

They are expressed in Italian by
mi, ti, si, gli, or le, ci, vi, loro.

It is easy to remember that the pronouns conjunctive, *me, thee, one's self, himself or herself; to him, them, or to them, &c.* are always rendered in Italian by *mi, ti, si, gli, or le, loro*; example, this pleases me, *questo mi piúce.*

God sees thee, *Dio ti véde.* The sun rises, *il sole si léva.* I will tell him, *io gli dirò.* I will tell her, *io le dirò.*

I promise them, *prométto loro*; as well for the masculine as the feminine.

* * The pronoun conjunctive *loro* is always put after the verb in Italian; as it is in English, for instance, you will tell them, *diréte loro.*

The

The pronoun conjunctive, to him, is expressed in Italian by *gli*, and to her, by *le*: example, I speak to him, *io gli párlo*; I speak to her, *io le párlo*. We likewise make use of *gli*, or *li*, in the plural, to signify *loro*; but observe, we must put *gli* before the finite mood; as, *io gli ho intéso dire cose mirábili*; and *loro* after the infinitive mood, as, *ho vedúto far loro cose mirábili*. N.B. But *gli* for *loro* is seldom used in prose.

The pronouns *we* and *ye* are expressed in Italian by *noi* and *voi*, when they precede the verbs whose action they make, and to which they are nominatives; as, we pray, *noi preghiámo*; you sing, *voi cántate*. *We* is the nominative of *to pray*, of which it makes the action; and so *ye* is the nominative of *to sing*; then *we* and *ye* are pronouns personal.

When *we* and *ye*, in Italian *noi* and *voi*, precede verbs to which they are not the nominative, and there is some other word which goes before, and makes the action of the verb, then they are pronouns conjunctive, and must be expressed by *ci* and *vi*, in English *us* and *you*: example, the master speaks to us, *il maéstro ci párla*, and not *noi párla*: because the master makes the action, and is the nominative to the verb. In like manner, to render in Italian, *we speak to you*, we must say, *noi vi parliámo*, and not *noi voi parliámo*; because *we* is the nominative, and makes the action of the verb, and not *you*, which, instead of making it, receives it. Yet we may say, *il maéstro párla a noi, noi parliámo a voi*.

* * One of the chief difficulties to learners of the Italian language is, to express the pronouns conjunctive *mi*, *ti*, *ci*, *gli*, *ci*, *vi*, when they are followed by the particles *lo*, *la*, *li*, *le*, or *ne*.

But to explain this, observe you must express them here as follows, changing the letter *i* of the pronoun conjunctive into *e*; as to say, *to me of it*, instead of *mine*, you must say *mene*; in like manner, instead of *mi lo*, you are to say, *melo*, pronouncing the two syllables short. And the same is to be observed in all the following conjunctive pronouns.

Me,

Me, <i>mi</i> ; me of it, <i>mene</i> .	{	it, to me,	<i>melo</i> , mas.
		it, to me,	<i>mela</i> , fem.
		them, to me,	<i>meli</i> , <i>mele</i> , m. & f.
Thee, <i>ti</i> ; thee of it, <i>tene</i> .	{	it, to thee,	<i>telo</i> , mas.
		it, to thee,	<i>tela</i> , fem.
		them, to thee,	<i>teli</i> , <i>tele</i> , m. & f.
Himself, <i>si</i> ; himself of it, <i>sene</i> .	{	it, to himself,	<i>selo</i> , mas.
		it, to himself,	<i>sela</i> , fem.
		them, to himself,	<i>seli</i> , <i>sele</i> , m. & f.
To him, <i>gli</i> , to him of it, <i>gliene</i> .	{	it, to him,	<i>glielo</i> , mas.
		it, to him,	<i>gliela</i> , fem.
		them, to him,	<i>gliela</i> , <i>gliele</i> , m. & f.
Us, <i>ci</i> ; us of it, <i>cene</i> .	{	it, to us,	<i>celo</i> , mas.
		it, to us,	<i>cela</i> , fem.
		them, to us,	<i>celi</i> , <i>cele</i> , m. & f.
You, <i>vi</i> ; you of it, <i>vene</i> .	{	it, to you,	<i>velo</i> , mas.
		it, to you,	<i>vela</i> , fem.
		them, to you,	<i>veli</i> , <i>vele</i> , m. & f.

To them, *loro* ; to them of it, *ne loro* ; putting always *loro* after the verb.

If the verbs are in the infinitive, or the gerund, the pronoun conjunctive must be transposed ; as, to tell me, *per dirmi* ; to tell me of it, *per dirmene* ; to give it to me, *per darmelo* ; in telling it me, *dicéndomelo* ; to give it to us, *per darcelo* ; so as to make, as it were, but one word of it, remembering that we must always pronounce short, *melo*, *mene*, *telo*, *tene*, *celo*, *celi*, *cele*, and the rest after the same manner.

Other examples concerning the pronoun conjunctive *loro*, them.

I promise them, *prométto loro*.

To promise them some, *per promettérne loro*.

In promising them some, *prometténdone loro*.

After imperatives, and before infinitives and gerunds, the pronouns are never personal, but conjunctive ; example, give us, *dáteci* ; to see you, *per vedérvi* ; in speaking to you, *parlándovi*.

After verbs, when a question is asked, the pronouns are personal, and not conjunctive ; example, have you ; *avéte voi* ? shall we sing ; *canterémo noi* ?

The poets always use *ne*, instead of *ci*, to express the

the pronoun conjunctive *us*, as in Guarini's *Pástor Fido*.

Perchè, crudo, destín, ne disunisci tu, s'amor ne strínge? E tu perchè ne stríngi, se ne páрте il destín, pérfido amore?

Why, cruel fate, dost thou part us, if love unites us? And thou, treacherous love, why dost thou unite us, if fate parts us.

Of Pronouns Possessive.*

THE English have no article in the nominative before pronouns possessive, but the Italians have; as, my, *il mio, la mia*, fem. Plur. *i miei, le mie*, fem.

There are six pronouns possessive, viz. *il mio, il tuo, il suo, il nostro, il vostro, il loro*: my, thy, his, our, your, their: in the plural they make *i miei, i tuoi, i suoi; i nostri, i vostri, i loro*.

The feminine pronouns possessive are, *la mia, la tua, la sua, la nostra, la vostra, la loro*; in the plural, *le mie, le tue, le sue, le nostre, le vostre, le loro*.

Loro, as you see, never changes, but is always *loro*; it is put before the masculine, as well as the feminine; before the singular, as well as the plural number.

The pronouns possessive are declined by the definite article *il* for the masculine, and by *la* for the feminine.

To render them easy to decline, I shall give the following example:

Sing. Nom.	my book,	<i>il mio libro.</i>
Gen.	of my book,	<i>del mio libro.</i>
Dat.	to my book,	<i>al mio libro.</i>
Abl.	from or by my book,	<i>dal mio libro.</i>
Plur. Nom.	my books,	<i>i miei libri.</i>
Gen.	of my books,	<i>de' miei libri.</i>
Dat.	to my books,	<i>a' miei libri.</i>
Abl.	from or by my books,	<i>da' miei libri.</i>

Decline all the other masculines in the same manner, and the feminines by the article *la*; as, *la mia sérra, della mia sérra, alla mia sérra, dalla mia*

* See Bottarelli's Exercises, p. 26.

sérva ; le mie sérve, delle mie sérve, alle mie sérve, dälle mie sérve.

* * Note, you must not use the definite article when the pronouns possessive precede nouns of quality, but the indefinite articles *di, a, da* : examples,

Your majesty,	<i>vostra maestà.</i>
Of your majesty,	<i>di vostra maestà.</i>
To your majesty,	<i>a vostra maestà.</i>
From your majesty,	<i>da vostra maestà.</i>

* * Remember also, that names of kindred conform to this rule ; thus we say, *mio pàdre, di mio pàdre, a mio pàdre, da mio pàdre ; mia mādre, di mia mādre, a mia mādre ; da mia mādre ; mio fratéllo, di mio fratéllo, a mio fratéllo, da mio fratéllo ; mia sorélla, di mia sorélla, a mia sorélla, da mia sorélla ; mio marito, &c.*

If the nouns of quality or relation be in the plural, we must make use of the definite article *i* or *le, de' or delle* : examples.

Your brothers,	<i>i vóstri fratélli, or i fratélli vóstri.</i>
Of your brothers,	<i>de' vóstri fratélli, or de' fratélli vóstri.</i>
To your brothers,	<i>a' vostri fratélli.</i>
From your brothers,	<i>da' vostri fratélli.</i>
Your sisters,	<i>le vóstre sorélle, or le sorélle vóstre.</i>
Of your sisters,	<i>delle vóstre sorélle.</i>
To your sisters,	<i>alle vóstre sorélle.</i>
From your sisters,	<i>dalle vóstre sorélle.</i>
Their highnesses,	<i>le altézze loro, or le loro altézze.</i>
Of their highnesses,	<i>delle altézze loro.</i>
To their highnesses,	<i>alle altézze loro.</i>
From their highnesses,	<i>dalle altézze loro.</i>

Though the definite article sometimes occurs in ancient and modern authors before nouns of kindred in the singular number, yet we ought not to imitate them ; according to the old proverb, *tu vivendo bonos, scribendo sequere peritos.*

Observe,

Observe, that when the pronoun possessive is accompanied by a pronoun demonstrative, we do not put the article in the nominative. We do not say, *il quésto mio libro*, but *quésto mio libro*. In all other cases, we make use of the indefinite article; thus we say, *di quésto vóstro libro, a quélle nostra casa, &c.*

Of Pronouns Demonstrative.

THE pronouns demonstrative are as follow :

This, that, these, those.

They are called pronouns demonstrative, because they serve to point out or demonstrate any thing or person : as, *this book, that man, that woman, &c.*

We make use of *quésto, quésti, quésta, quéste*, in showing a thing near at hand : and *quél, quéllo, quélle, quéli, quélle, quélle*, in showing or speaking of a thing at a distance.

Costúi, colúi, costéi, coléi, are also pronouns demonstrative, and never used but in speaking of a rational being ; as, of a boy, a man, a woman, &c. and not of a horse, a dog, &c., example ; it is for this man, do not give it to that, *è per costúi, non lo dáte a colúi* : pay this woman, and send away that, *pagáte cóstei, e rimandáte coléi* : you may also say, *è per quésto, non lo dáte a quéllo ; pagáte quésta, rimandáte quélle*.

Colúi, costúi, coléi, costéi are used (in prose) to imply contempt.

Costúi and *costéi*, form in the plural *costóro*, these men or women : *colúi* and *coléi* make in the plural *colóro*, they or those men or women.

We seldom make use of *colóro* or *costóro*, either in the feminine or in the masculine for the nominative.

We make use of *costúi, colúi, costéi, coléi, costóro, colóro*, when they are the last words of a sentence, but seldom in the beginning or middle of it.

We frequently meet with *cotésto* and *cotésta*, and they signify *that man or thing, that woman or thing* ; but you are to observe, that there is a difference between *quésto* and *cotésto*. Foreigners, and sometimes the

Italians

Italians themselves, are mistaken in the use of these two pronouns. We ought never to use *cotésto*, and *cotésta*, but in speaking of a thing which concerns the person who hears us. Therefore you must not say, *cotésto mio ábito*, but *quésto mio ábito*, this coat of mine.

* * Observe, *quésti* and *quégli* are often used for the singular number; as, this man was happy, that unfortunate, *quésti fu felice*, *quégli sfortunáto*; but it is used only in speaking of a rational substance, as of a man, a woman, an angel, &c. and not in speaking of an animal, or any inanimate thing for then we are to make use of *quésto* and *quel* or *quello*.

* * Note, *what*, is often expressed by *il che*; but in that case it must refer to some antecedent phrase: example; my father is dead, which obliges me to go, *mio pádre è morto, il che mi óbbliga a partíre*. In the beginning of a sentence we must say, *ciò che*: example; that which pleases me, I have not, *ciò che mi piáce, non l' ho*.

Of Pronouns Interrogative.

THE pronouns interrogative serve to ask questions, and are as follow: who? what? which? *chi? che? quále?* Examples.

Who is it?	<i>chi è?</i>
Who told you so?	<i>chi v' ha détto ciò?</i>
What will you have?	<i>che voléte?</i>
What are you doing?	<i>che fáte?</i>
What book is it?	<i>che libro è?</i>
What house is it?	<i>che casa è?</i>

What? *che?* of what? *di che?* to what? *a che?* from what? *da che?*

* * *Che* is often used for *quále?* and then the phrase is more elegant: example; what man is that? *che uómo è?* what business have you? *che affári avéte?* instead of saying, *qual uómo è? quáli affári avéte?*

*Of Pronouns Relative.**

THERE are three pronouns relative in English,
That, who, and which.

That, when it is a relative pronoun, is expressed in Italian by *che*, or by *il quále* in the masculine, and by *la quále* in the feminine : example, *il libro che io léggo*, the book that I read.

La casa che ho, the house that I have.

I said when it is a pronoun relative, because when it is a conjunction or adverb, it is rendered by *che* ; you must therefore say, *crédo che andrò*, &c. I believe I shall go, &c.

Who, except it be interrogative, is also expressed by *che* ; example ; the master who teaches, *il maéstro che inségna* : the fools who laugh, *gli sciócchi che rídono*. But if it be interrogative, it is rendered by *chi*.

Of whom or *whose* is expressed by *di chi* or *di cui*.

To whom is expressed by *a chi* or *a cui*.

From whom, by *da chi*, or *da cui*.

Which, masc. is expressed by *il quále* ; of which, *del quále* ; to which, *al quále* ; from which, *dal quále* ; which, plural, *i quáli* ; of which, *dei quáli* ; to which, *ai quáli* ; from which, *dai quáli*.

Which, feminine, *la quále*, *della quále*, *alla quále*, *dalla quále* ; in the plural, *le quáli*, &c.

* * * Observe, that the pronouns relative, *that, who, which*, are also expressed by *che* ; thus, instead of saying *quále*, *quáli*, *il quále*, *i quáli*, *la quále*, *le quáli* ; we may say and write *che*, which is more received.

* * * The purest authors place the pronoun *cui* between the definite article and the noun. See the following examples ; but observe, that you will never find this pronoun in the nominative.

Whose fair face, *il cui bel viso*, or *il di cui bel viso*, for *il bel viso di cui*.

Whose beauties, *le cui bellézze*, or *le di cui bellézze*, for *le bellézze di cui*.

To whose father, *al cui pádre*, or *al di cui pádre*, for *al pádre di cui*.

From whose brother I have received, *dal cui*, or *dal*

* See Bottarelli's Exercises, p. 27.

di cui fratello ho ricevúto. See *Boccaccio, Lodovico, Dólce, Menzini, Dávila*, and cardinal *Bentivóglío*, who frequently use these expressions.

The French relative, *dont*, of which or of whom, is rendered in Italian by *di cui*.

Dont le, il di cui, or il cui.

Dont la, la di cui, or la cui.

Dont les, i di cui, or i cui, for the masculine.

Dont les, le di cui, or le cui, for the feminine.

* * *Lo, la, li, le*, are pronouns conjunctive, when before verbs.

Him, as we have already observed in the chapter of articles, is rendered by *lo*; example, I see him, *io lo védo*; you know him, *voi lo conoscéte*.

If the verb begins with a vowel, there must be an elision: as, I caress him, *io l' accarézzo*.

Her, is expressed by *la*; example, I know her, *io la conósko*; you want her, *voi la voléte*.

Them is expressed by *li* for the masculine, and by *le* for the feminine; as, I see them, *li védo* or *le védo*.

* * Remember that the conjunctive pronouns, *lo, la, li, le*, must be transposed after infinitives, gerunds, and the word *ecco*, here (or) there is, and not put before, as in French.

Esso, he, himself, or it; is a personal pronoun which can be constructed also as a demonstrative: it makes in the plural, *essi*, themselves; *essa*, she, herself, or it makes *esse*, themselves, fem.

Of Improper Pronouns.

THESE pronouns are called *improper*, because, in fact, they are not properly pronouns, but have a great resemblance to adjectives as well as to pronouns. They are the following:

Tútto, tútti, m. *tútta, tútte*, f. all or every; *ógni*, each or every; *áltro, áltra, áltri, áltre*, other, others; *quálche*, some: *chiúnque*, whosoever; *qualchedúno, qualchedúna*, some one; *alcúno*, some one, man or thing; *alcúna*, some one, woman or thing; *ciaschedúno, ciaschedúni*, masc. *ciaschedúna, ciaschedúne*, fem. every one; *nissúno*,

E

nobody;

nobody; *il medésimo, il medémo, lo stéssu*, mas. *la medésima, la medéma, la stéssa, l'istéssa*, fem. the same; *ciascúno*, masc. *ciascúna*, fem. each or every one; *altrúi, altri*, others, &c.

Verúno, verúna, not one man or woman, is used for the affirmative as well as for the negative.

Tútto, comprehends a totality, and agrees with the thing spoken of; example, all the world, *tútto il móndo*, or *tútto 'l móndo*; all the men, *tútti gli uómini*.

The whole earth, *tútta la térra*.

All the women, *tútte le dónne*.

* * We must use *tútto* and *tútta*, when the word *all* is followed by an article or a numeral noun: as, all the world, *tútto 'l móndo*; all the earth, *tútta la térra*: all three, *tutti tre*.

But if after the word *all*, there be no article, we must use *ogni*: example, all men who say so, speak wrong, *ogni uómo che díce quéstu, párla mále*: all women who, *ogni dónna che*.

Observe, nevertheless, that this pronoun (*tútte*) is used without the article; and is of great elegance, especially in verse.

Che tútte altre bellézze indiétro vánno.

Sciólli da tútte qualitadi umáne.

* * *Ogni* is put with the singular number, and never with the plural; and it is indeclinable. It is used before masculines as well as feminines, and especially when the pronoun *all* may be rendered by each or every: examples, all or every scholar, *ogni scólare*; for all or every thing, *per ogni cosa*.

There are some examples of *ogni* in the plural. Cres. 236, says, *appréssu la fésta d'ogni sánti*, after the feast of All Saints. Fiam. 29, *i miéi affánni ogni álti trapássano*. But such examples are so uncommon, that they hardly deserve notice.

Altro makes in the plural *altri*; *altra*, feminine, makes *altre*. Oblique cases can be constructed by *altrúi*; as, gen. *altrúi*, or *d' altrúi*; dat. *altrúi* or *ad altrúi*; acc. *altrúi*; abl. *altrúi*, or *da altrúi*.

Altro, when it is not followed by a noun, signifies another thing.

Altri

Altri is sometimes put for the singular number ; as, *áltri piange, áltri ride*, one weeps, another laughs.

* * *Qualche* is only placed before the singular, and never with the plural : it is not right to say, *qualche signóri, qualche signore*, some gentlemen, some ladies ; you must say, *alcúni signóri, alcúne signore*.

*Qualsivógli*a, whatever, is likewise used as an improper noun ; *qualsivógli*a libro, whatever book ; *qualsivógli*a céra, whatever wax.

CHAP. IV.

OF THE VERBS.*

WHATEVER relates to the verbs will be rendered much easier to learn by attending to the following remarks :

Important Remarks on the Conjugations.

Before you begin to learn the conjugations, it will be proper to observe, that all the verbs may be conjugated without the pronouns personal, *io, tu, egli, noi, voi, églino* ; you are therefore at liberty to form them with or without the pronouns ; and it will be right in you to follow the Latin rule,

Supprimit orator, quæ rusticus edit ineptè.

* * You must also observe, that the tenses marked with a star, in the conjugation of the verb *avére*, to have, are terminated and conjugated after the same manner in all the other verbs ; thus, we say in the preterimperfect of the verb *avére*.

† *Avévo*, or *avéva, avévi, avéva, avevámo*, &c.

* See BOTTARELLI'S EXERCISES ON THE VERBS, p. 33, et seq.

† The best writers in the Italian language terminate the first person of the preterimperfect of all verbs in *a* ; *avéva*, not *avévo* ; *amáva*, not *amávo* ; the latter termination being used only by the vulgar.

All verbs follow the same rule : examples,

Amávo, or *amáva*, *amávi*, *amáva*, *amavámo*, &c.

Credévo, or *credéva*, *credévi*, *credéva*, *credevámo*, &c.

Sentívo, or *sentíva*, *sentívi*, *sentíva*, *sentivámo*, &c.

And in like manner all other tenses that are distinguished by a star, except the single verb *éssere*, to be.

Note. In the Italian language, as in Latin, we do not make use of any personal pronouns before verbs, except when two or three different persons are expressed by the same word ;—as the subject of the third person both of the singular and plural, may be a man, or a woman, two men, or two women, it admits very frequently of the pronoun, when there is no antecedent which points clearly to the subject.

Conjugation of the auxiliary verb avére, to have.

INDICATIVE.

PRESENT.

Singular.

I have.	<i>io ho</i> , or	<i>ho.</i>
Thou hast,	<i>tu hái</i>	<i>hái.</i>
He has,	<i>égli ha</i> ,	<i>ha.</i>

Plural.

We have,	<i>nói abbiámo</i> ,	<i>abbiámo.</i>
You have,	<i>vói avéte</i> ,	<i>avéte.</i>
They have,	<i>églino hánno</i> ,	<i>hánno.</i>

PRETERIMPERFECT.

I had,	<i>*io avéva</i> , or <i>avévo</i> .
Thou hadst,	<i>tu avévi</i> .
He had,	<i>égli avéva</i> .
We had,	<i>noi avevámó</i> .
You had,	<i>vói aveváté</i> .
They had,	<i>églino avévano</i> .

PRETERPERFECT DEFINITE.

I had,	<i>io ébbi</i> .
Thou hadst,	<i>tu avésti</i> .

He

He had,	<i>egli ebbe.</i>
We had,	<i>noi avèmmo.</i>
You had,	<i>voi avèste.</i>
They had	<i>églino ebbero.</i>

PRETERPERFECT.

I have had,	<i>io ho avúto.</i>
Thou hast had,	<i>tu hái avúto.</i>
He has had,	<i>egli ha avúto.</i>
We have had,	<i>noi abbiámo avúto.</i>
You have had,	<i>voi avéte avúto.</i>
They have had,	<i>églino hánno avúto.</i>

PRETERPLUPERFECT.

I had had,	<i>io avéva avúto.</i>
Thou hadst had,	<i>tu avévi avúto.</i>
He had had,	<i>egli avéva avúto.</i>
We had had,	<i>noi avevámo avúto.</i>
You had had,	<i>voi avevúte avúto.</i>
They had had,	<i>églino avévano avúto.</i>

FUTURE.

I shall or will have,	<i>* io avrò.</i>
Thou shalt have,	<i>tu avrái.</i>
He shall have,	<i>egli avrà.</i>
We shall have,	<i>noi avrémo.</i>
You shall have,	<i>voi avréte.</i>
They shall have,	<i>églino avránno.</i>

IMPERATIVE.

The imperative has no first person singular in Italian.

Have thou,	<i>abbi tu.</i>
Let him have,	<i>abbia egli.</i>
Let us have,	<i>abbiámo noi.</i>
Have you,	<i>abbiate voi.</i>
Let them have,	<i>abbiano églino.</i>

OPTATIVE.

OPTATIVE AND SUBJUNCTIVE.

I join them together, because their tenses are similar.

PRESENT.

That I may have,	<i>ch' io abbia.</i>
That thou mayest have,	<i>che tu abbia, or abbia.</i>
That he may have,	<i>ch' egli abbia.</i>
That we may have,	<i>che noi abbiamo.</i>
That you may have,	<i>che voi abbiate.</i>
That they may have,	<i>ch' egliino abbiano.</i>

FIRST PRETERIMPERFECT.

That I had,	* <i>ch' io avessi.</i>
That thou hadst,	<i>che tu avessi.</i>
That he had,	<i>ch' egli avesse.</i>
That we had,	<i>che noi avessimo.</i>
That you had,	<i>che voi aveste.</i>
That they had,	<i>ch' egliino avessero.</i>

SECOND PRETERIMPERFECT.

I should have,	<i>io avrei.</i>
Thou shouldst have,	<i>tu avresti.</i>
He should have,	<i>egli avrebbe.</i>
We should have,	<i>noi avremmo.</i>
You should have,	<i>voi avreste.</i>
They should have,	<i>egliino avrebbero.</i>

PRETERPERFECT.

That I have had,	<i>ch' io abbia avuto.</i>
Thou hast had,	<i>che tu abbia avuto.</i>
He has had,	<i>ch' egli abbia avuto.</i>
We have had,	<i>che noi abbiamo avuto.</i>
You have had,	<i>che voi abbiate avuto.</i>
They have had,	<i>ch' egliino abbiano avuto.</i>

PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive and the participle.

If I had had,	<i>se io avessi avuto.</i>
If thou hadst had,	<i>se tu avessi avuto.</i>

IF

If he had had,	<i>s' egli avésse avúto.</i>
If we had had,	<i>se noi avéssimo avúto.</i>
If you had had,	<i>se voi avéste avúto.</i>
If they had had,	<i>s' églino avéssero avúto.</i>

SECOND PRETERIMPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should have had,	<i>io avréi avúto.</i>
Thou shouldst have had,	<i>tu avresti avúto.</i>
He should have had,	<i>egli avrébbe avúto.</i>
We should have had,	<i>noi avrémmo avúto.</i>
You should have had,	<i>voi avréste avúto.</i>
They should have had,	<i>églino avrébbero avúto.</i>

FUTURE.

It is compounded of the future of the indicative and the participle.

When I shall have had,	<i>quand' io avrò avúto.</i>
Thou shalt have had,	<i>quando tu avrái avúto.</i>
He shall have had,	<i>quand' egli avrà avúto.</i>
We shall have had,	<i>quando noi avrémo avúto.</i>
You shall have had,	<i>voi avréte avúto.</i>
They shall have had,	<i>églino avránno avúto.</i>

INFINITIVE.

PRESENT.

To have,	<i>avére.</i>
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PRETERPERFECT.

To have had,	<i>avér avúto.</i>
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PARTICIPLES.

Had,	<i>avúto, avúta ; plural, avúti, avúte.</i>
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GERUNDS.

GERUNDS.

Having, or in having,

{ *avéndo.*
coll' avére.
nell' avére.
in avére.

Having had,

avéndo avuto.

* * We often use the verb *avére*, with the particle *da* or, *a*, instead of the verb *dovére*; example, I ought to do, *ho da fare*; being to speak, *avéndo a dire*; instead of *dévo fare*, *dovéndo dire*.

By the generality of tenses of the verb *avére*, you plainly perceive how necessary it is to be perfectly acquainted with them in order to attain a speedy knowledge of all the rest, since there is such an entire conformity between them, except in the present, preterperfect definite, and the subjunctive.

* * Upon first learning the Italian language, the interrogation creates some difficulty; and we are at a loss how to express *shall I have*; *have we*? *hast thou*? *has he*? yet there is nothing more easy; for it is merely by putting the pronouns personal after the verbs, as in English, and we shall never mistake in saying *avrò io*? *abbiamo noi*? *hai tu*? *ha egli*? And if we would express ourselves with greater elegance and ease, we ought not to mention the pronouns at all; examples, *shall I have this*? *avrò questo*? *does he do well*? *fa béne*? *shall we sing*? *canteremo*?

When we speak negatively, we must use the word *non*: examples, I have not, *non ho*: you must not know, *non dovete conóscere*; thou has not, *non hai*: he has not, *non ha*.

In the like manner to express, I have some, thou hast some, he has some, say, *ne ho*, *ne hai*, *ne ha*, &c.

And to express, I have none, thou hast none, he has none, &c. you may say, *non ne ho*, *non ne hai*, *non ne ha*.

But to express, have I none? hast thou none? we say, *non ne ho io*? *non ne hai tu*?

Conjugation.

Conjugation of the Auxiliary Verb éssere, to be.

INDICATIVE.

PRESENT.

I am,	<i>io sónò, or</i>	<i>sónò.</i>
Thou art,	<i>tu sèi,</i>	<i>sèi.</i>
He is,	<i>egli è,</i>	<i>è.</i>
We are,	<i>noi siámo,</i>	<i>siámo.</i>
You are,	<i>voi siète,</i>	<i>siète.</i>
They are,	<i>églino sónò,</i>	<i>sónò</i>

PRETERIMPERFECT.

I was,	<i>io éra, or ero,</i>	<i>era, éro.</i>
Thou wert,	<i>tu éri,</i>	<i>éri.</i>
He was,	<i>egli éra,</i>	<i>éra.</i>
We were,	<i>noi eravámo.</i>	<i>eravámo.</i>
You were,	<i>voi eraváte,</i>	<i>eraváte.</i>
They were,	<i>églino érano,</i>	<i>erano.</i>

PRETERPERFECT DEFINITE.

I was,	<i>io fúi,</i>	<i>fúi.</i>
Thou wert,	<i>tu fósti,</i>	<i>fósti.</i>
He was,	<i>egli fù,</i>	<i>fù.</i>
We were,	<i>noi fúmmo,</i>	<i>fúmmo.</i>
You were,	<i>voi foste,</i>	<i>foste.</i>
They were,	<i>églino fúrono,</i>	<i>fúrono.</i>

PRETERPERFECT.

It is compounded of the present indicative, *io sónò*, and its own participle *státo* or *státa*.

I have been,	<i>io sónò státo, or státa.</i>
Thou hast been,	<i>tu sèi státo.</i>
He has been,	<i>egli è státo.</i>
We have been,	<i>noi siámo státi, or státe.</i>
You have been,	<i>voi siète státi.</i>
They have been,	<i>églino sónò státi.</i>

If we speak in the feminine, we must say, *sóno státa, sèi státa, è státa; siámo státe, siéte státe, sono státe;* and so on in all the compound tenses.

PRETERPLUPERFECT.

I had been,	<i>io era státo, or státa.</i>
Thou hadst been,	<i>tu éri státo.</i>
He had been,	<i>égli era státo.</i>
We had been,	<i>noi eravámo státi, or state.</i>
You had been,	<i>voi eraváte státi.</i>
They had been,	<i>églino erano státi.</i>

FUTURE.

I shall or will be,	<i>io sarò.</i>
Thou shalt be,	<i>tu sarái.</i>
He shall be,	<i>égli sarà.</i>
We shall or will be,	<i>noi sarémo.</i>
You shall be,	<i>voi saréte.</i>
They shall be,	<i>églino saránno.</i>

IMPERATIVE.

Be thou,	<i>sii tu, or sia tu.</i>
Let him be,	<i>sía égli.</i>
Let us be,	<i>siámo noi.</i>
Be you,	<i>siáte voi.</i>
Let them be,	<i>siéno, or siano églino.</i>

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may be,	<i>ch'io sia.</i>
Thou mayest be,	<i>che tu sii, or sia.</i>
He may be,	<i>ch' égli sia.</i>
We may be,	<i>che noi siámo.</i>
You may be,	<i>che voi siáte.</i>
They may be,	<i>ch' églino siéno, or siano.</i>

FIRST

FIRST PRETERIMPERFECT.

That I were <i>or</i> might be,	<i>ch'io fossi.</i>
Thou wert,	<i>che tu fossi.</i>
He were,	<i>ch' egli fosse.</i>
We were,	<i>che noi fossimo.</i>
You were,	<i>che voi foste.</i>
They were,	<i>ch' egliino fossero.</i>

SECOND PRETERIMPERFECT.

I should <i>or</i> would be,	<i>io saréi.</i>	
Thou shouldst be,	<i>tu sarésti.</i>	
He should be,	<i>egli sarébbe.</i>	
We should be,	<i>noi sarémmo.</i>	
You should be,	<i>voi saréste.</i>	[<i>bono.</i>
They should be,	<i>egliino sarébbero,</i>	<i>or saréb-</i>

PRETERPERFECT.

It is compounded of the present conjunctive *io sia*, and the participle *státo* or *státa*, of the same verb.

That I have been,	<i>ch'io sia státo, or státa.</i>
Thou hast been,	<i>che tu sii, or sia státo.</i>
He has been,	<i>ch' egli sia státo.</i>
We have been,	<i>che noi siámo státi, or státe.</i>
You have been,	<i>che voi siáte státi.</i>
They have been,	<i>ch'egliino síano státi.</i>

PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive, and the participle.

If I had been,	<i>se io fossi státo.</i>
Thou hadst been,	<i>se tu fossi státo.</i>
He had been,	<i>s' egli fosse státo.</i>
We had been,	<i>se noi fossimo státi.</i>
You had been,	<i>se voi foste státi.</i>
They had been,	<i>s' egliino fossero státi.</i>

SECOND

SECOND PRETERPLUPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should or would have been,	<i>io sarèi státo.</i>
Thou shouldst have been,	<i>tu sarésti státo.</i>
He should have been,	<i>egli sarèbbe státo.</i>
We should have been,	<i>noi sarémmo státi.</i>
You should have been,	<i>voi saréste státi.</i>
They should have been,	<i>églino sarébbero státi.</i>

FUTURE.

When I shall have been,	<i>quand' io sarò státo.</i>
Thou shalt have been,	<i>tu sarái státo.</i>
He shall have been,	<i>egli sarà státo.</i>
We shall have been,	<i>noi sarémo státi.</i>
You shall have been,	<i>voi saréte státi.</i>
They shall have been,	<i>églino saránno státi.</i>

INFINITIVE.

To be,	<i>essere.</i>
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PRETERPERFECT.

To have been,	<i>essere státo.</i>
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PARTICIPLES.

Been, *státo*, for the masculine ; *státa*, for the feminine.
Plural, *státi*, *státe*.

GERUNDS.

Being, or in being,	<i>essendo, or séndo ; or coll' essere,</i>
	<i>nell' essere.</i>
	<i>in essere.</i>
Having been,	<i>essendo státo.</i>

The verb *essere* has no need of any other auxiliary verb ; and we must never put any of the tenses of the verb *avére* before the participle *státo* ; as, for, I have been, you

you must say, *sono státo*, and not *ho státo* ; I had been, *éra státo*, and not *avéva státo*. And this rule should be particularly attended to, because herein it is, that foreigners are apt to commit mistakes.

Of Conjugations.

THE Italian verbs have three different terminations in the infinitive ; that is to say,

In	{ <i>are ;</i> <i>ere ;</i> <i>ire ;</i> }	as,	{ <i>amáre, cantare, saltáre.</i> <i>temére, crédere, godére.</i> <i>sentíre, dormíre, mentíre.</i>
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For which reason I shall give but three conjugations.

Amáre, will serve as a rule for the verbs in *áre*.

Crédere, for the verbs in *ere*.

Sentíre, for the verbs in *ire*.

It is proper here to observe, that the infinitives of verbs derived from the Latin, retain the same quantity as they have in Latin. For instance, the verb *cantáre*, in Latin, has the second syllable long ; and it has also the same syllable long in Italian. On the contrary, *crédere*, *créscere*, having the second syllable short in Latin, have it also short in Italian. If you observe this rule in pronouncing infinitives, you will avoid the mistakes which most learners of the Italian language are apt to commit. The rule, however, has some exceptions.

* * Note, many Italian grammarians give four conjugations instead of three ; they make two sorts of verbs in *ere*, viz. in *ěre* short, and in *ēre* long.

An easy method of learning to conjugate the Verbs.

I HAVE reduced all the tenses of the verbs to seven : four of which are general, and have the same terminations in all the verbs ; and the other three, by changing the one letter in the third person, may be likewise made general, and all conjugations reduced to one.

The

The general tenses are the preterimperfect, the future, the first and second preterimperfect subjunctive.

The preterimperfect is terminated in all the verbs, in
va or *vo*, *vi*, *va* ; *vámo*, *váte*, *vano*.

The future indicative is terminated in
rò, *rá*, *rá* ; *rémo*, *réte*, *ránno*.

The imperfect subjunctive in
ssi, *ssi*, *sse* ; *ssimo*, *ste*, *ssero*,

The second imperfect, or conditional, in
rei, *résti*, *rébbe* ; *rémmo*, *réste*, *rébbero*.

Change *re* of the verbs *amâre*, *crédere*, *sentîre* (and generally of all the other verbs) into *va* or *vo* ; and *rò* into *ssi* and *rei*, &c. and you will find the imperfect, the future indicative, the first and second imperfect subjunctive of all the other verbs, without any exception ; which will greatly assist the learner.

* * Note, the future, and the second imperfect, of the verbs in *âre*, are terminated in *erò* and *eréi*, and not in *arò* and *aréi*. Therefore in these tenses, after having made the change of *re* into *rò* for the future, and into *rei* for the second imperfect, you must also change the vowel that precedes *rò* and *rei*, and say *amerò*, *ameréi* ; and so of the other verbs terminated in *âre*.

From this rule must be excepted the verbs in *are* of only two syllables, as *dare*, *stare*, *fare*, which retain the letter *a*, and make *darò*, &c. instead of *derò*, &c.

The present indicative, the present definite, and the present subjunctive, are the only tenses necessary to be learned ; for the other four, given above, are general.

In order to form those three tenses, you must cut off the last syllable of the infinitive, and then change the last vowel which remains. For the present indicative, change it into *o*, through all the conjugations, thus of *amâre*, *crédere*, *sentîre*, you make, *âmo*, *crédo*, *sénto*. For the preterperfect definite of the indicatives change it into *ai* in the first conjugation ; thus of *amâre*, you form *amái* ; but when you come to words of the second conjugation,

gation, you must change it into *ei*; thus of *crédere*, you make *crédei*; verbs of the third conjugation have it changed into *ii*; thus, *sentire* makes *sentii*. As for the present subjunctive, the vowel that remains is changed into *i* in the first conjugation, and into *a* in the others: thus, *âmi*, *crêda*, *sênta*.

Present.

are,	<i>o</i> ,	<i>i</i> ,	<i>a</i> ,	<i>iâmo</i> ,	<i>âte</i> ,	<i>ono</i> .
ere,	<i>o</i> ,	<i>i</i> ,	<i>e</i> ,	<i>iâmo</i> ,	<i>ête</i> ,	<i>ono</i> .
ire,	<i>o</i> ,	<i>i</i> ,	<i>e</i> ,	<i>iâmo</i> ,	<i>îte</i> ,	<i>ono</i> .

* * * Take notice, that in the singular you are to change the letter in the third person only.

Preterperfect definite indicative.

are,	<i>ai</i> ,	<i>âsti</i> ,	<i>ò</i> ,	<i>âmno</i> ,	<i>âte</i> ,	<i>ârono</i> .
ere,	<i>ei</i> ,	<i>êsti</i> ,	<i>è</i> ,	<i>êmno</i> ,	<i>ête</i> ,	<i>érono</i> ,
ire,	<i>ii</i> ,	<i>îsti</i> ,	<i>ì</i> ,	<i>îmmo</i> ,	<i>îste</i> ,	<i>îrono</i> .

Present subjunctive.

are,	<i>i</i> ,	<i>i</i> ,	<i>i</i> ,	<i>iâmo</i> ,	<i>iâte</i> ,	<i>ino</i> .
ere,	<i>a</i> ,	<i>a</i> ,	<i>a</i> ,	<i>iâmo</i> ,	<i>iâte</i> ,	<i>ano</i> .
ire,	<i>a</i> ,	<i>a</i> ,	<i>a</i> ,	<i>iâmo</i> ,	<i>iâte</i> ,	<i>ano</i> .

* * * Observe, that through each of the conjugations there is no change made in the singular.

The Participles are,

are,	<i>âto</i> ,	<i>âta</i> ,	<i>âti</i> ,	<i>âte</i> .
ere,	<i>ûto</i> ,	<i>ûta</i> ,	<i>ûti</i> ,	<i>ûte</i> .
ire,	<i>îto</i> ,	<i>îta</i> ,	<i>îti</i> ,	<i>îte</i> .

Change the termination, *âre*, *êre*, *îre*, with the letters and syllables opposite to them, and you will find the present, the preterperfect definite, and the present of the subjunctive, of all the regular verbs.

First Conjugation, of the Verbs in are.

INDICATIVE.

* * I shall hereafter omit the personal pronouns *io, tu, egli, &c.*

PRESENT.

I love,	<i>ám-o.</i>
Thou lovest,	<i>ám-i.</i>
He loves,	<i>ám-a,</i>
We love,	<i>am-iámo.</i>
You love,	<i>am-áte.</i>
They love,	<i>ám-ano.</i>

PRETERIMPERFECT.

I did love,	<i>am-áva, or am-ávo.</i>
Thou didst love,	<i>am-ávi.</i>
He did love,	<i>am-áva.</i>
We did love,	<i>am-avámo.</i>
You did love,	<i>am-aváte.</i>
They did love,	<i>am-ávano.</i>

PRETERPERFECT DEFINITE.

I loved,	<i>am-ái.</i>
Thou lovedst,	<i>am-ásti.</i>
He loved,	<i>am-ò.</i>
We loved,	<i>am-ámmo.</i>
You loved,	<i>am-áste,</i>
They loved,	<i>am-árono.</i>

The poets frequently use *amár* and *amáro*, for *amárono* ; and so all the verbs in *áre*.

PRETERPERFECT.

This tense is composed of the participle *amáto*, and the present indicative of the auxiliary verb *avére*.

I have loved,	<i>ho am-áto.</i>
Thou hast loved,	<i>hai am-áto.</i>
He has loved,	<i>ha am-áto.</i>
We have loved,	<i>abbiámo am-áto.</i>
You have loved,	<i>avéte am-áto.</i>
They have loved,	<i>hánno am-áto.</i>

PRETERPLU-

PRETERPLUPERFECT.

This tense is composed of the participle *amáto*, and the imperfect of the auxiliary verb *avére*.

I had loved,	<i>avéva am-áto.</i>
Thou hadst loved,	<i>avévi am-áto.</i>
He had loved,	<i>avéva am-áto.</i>
We had loved,	<i>avevámo am-áto.</i>
You had loved,	<i>aveváte am-áto.</i>
They had loved,	<i>avévano am-áto.</i>

FUTURE.

I shall or will love,	<i>am-erò.</i>
Thou shalt love,	<i>am-erái.</i>
He shall love,	<i>am-erà.</i>
We shall love,	<i>am-erémo.</i>
You shall love,	<i>am-eréte.</i>
They shall love,	<i>am-eránno.</i>

Formerly *amarò* was used ; but it is now the practice to write *amerò*, and so of all the verbs in *are*.

IMPERATIVE.

Love thou,	<i>ám-a tu.</i>
Let him love,	<i>ám-i égli.</i>
Let us love,	<i>am-iámo noi.</i>
Love you,	<i>am-áte voi.</i>
Let them love,	<i>ám-ino églino.</i>

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may love,	<i>ch' io ám-i.</i>
Thou mayest love,	<i>che tu ám-i.</i>
He may love,	<i>ch' egli ám-i.</i>
We may love,	<i>che am-iámo.</i>
You may love,	<i>che am-iáte.</i>
They may love,	<i>che ám-ino.</i>

N. B.

N. B. You may put the pronouns personal in the singular of this tense, *io, tu, egli*, in order to distinguish the persons, which are all terminated in the same manner; but it is superfluous to put them in the plural, the persons being sufficiently distinguished by their terminations. The same rule is applicable to the following preterimperfect, and to the present optative and subjunctive of the second and third conjugation.

FIRST PRETERIMPERFECT.

That I might or could love,	<i>ch'io am-àssi.</i>
Thou mightest love,	<i>che tu am-àssi,</i>
He might love,	<i>che am-àsse.</i>
We might love,	<i>che am-àssimo.</i>
You might love,	<i>che am-àste.</i>
They might love,	<i>che am-àssero.</i>

When the conjunction *si*, in French, governs the indicative imperfect, it governs the same tense of the subjunctive in Italian: as, *si vous m'amiez, je vous payerais d'un parfait retour*; if you loved me, &c. *se voi m'amaste*, &c. and not *se voi m'amavate*; and so in all the verbs, because, when we speak by way of wish or desire, we would make use of the subjunctive or optative. Young beginners are apt to mistake in this rule.

SECOND PRETERIMPERFECT.

I should or would love,	<i>am-eréi.</i>
Thou shouldst love,	<i>am-erésti.</i>
He should love,	<i>am-erébbe.</i>
We should love,	<i>am-erémmo.</i>
You should love,	<i>am-eréste.</i>
They should love,	<i>am-erébbero.</i>

PRETERPERFECT.

It is composed of the participle *amato*, and the present subjunctive of the auxiliary verb *avere*.

That I have loved,	<i>ch'io ábbia am-ato.</i>
Thou hast loved,	<i>che ábbi am-ato.</i>
He has loved,	<i>ch'egli ábbia am-ato.</i>

That

That we have loved,	<i>che abbiámo am-áto.</i>
You have loved,	<i>che abbiáte am-áto.</i>
They have loved,	<i>che ábbiano am-áto.</i>

PRETERPLUPERFECT.

It is composed of the participle *amáto*, and the first preterimperfect subjunctive of the auxiliary verb *avére*.

If I had loved,	<i>se io avéssi am-áto.</i>
Thou hadst loved,	<i>se tu avéssi am-áto,</i>
He had loved,	<i>se avésse am-áto.</i>
We had loved,	<i>se avéssimo am-áto.</i>
You had loved,	<i>se avéste am-áto.</i>
They had loved,	<i>se avéssero am-áto.</i>

SECOND PRETERPLUPERFECT.

It is composed of the participle *amáto*, and the second preterimperfect subjunctive of the auxiliary verb *avére*.

I should have loved,	<i>avrèi am-áto.</i>
Thou shouldst have loved,	<i>avrèsti am-áto.</i>
He should have loved,	<i>avrèbbe am-áto.</i>
We should have loved,	<i>avrèmmo am-áto.</i>
You should have loved,	<i>avrèste am-áto.</i>
They should have loved,	<i>avrèbbero am-áto.</i>

FUTURE.

It is composed of the participle *amáto*, and the future indicative of the auxiliary verb *avére*.

When I shall have loved,	<i>quand' avrò am-áto.</i>
Thou shalt have loved,	<i>avràì am-áto.</i>
He shall have loved,	<i>avrà am-áto.</i>
We shall have loved,	<i>avrèmo am-áto.</i>
You shall have loved,	<i>avrète am-áto.</i>
They shall have loved,	<i>avránno am-áto.</i>

INFINITIVE.

To love,	<i>am-áre.</i>
To have loved,	<i>avére am-áto.</i>

PARTICIPLES.

PARTICIPLES.

Loved, *am-áto*, masculine. Loved, *am-áta*, feminine.

GERUNDS:

Loving, or in loving { *am-ándo*, coll' *am-áre*, con *am-áre*
 nell' am-áre, in *am-áre*.
 Having loved, *avéndo am-áto*.

Remarks on the Verbs in áre.

ALL the verbs ending in *áre*, are conjugated in the same manner as *amáre*; except four, which only deviate from this rule in some of their tenses; they are *andáre*, *dáre*, *fúre*, *stáre*,

You will find their conjugations after the regular verbs.

* * Note, the verbs terminating in the infinitives in *cáre*, and *gáre*, take an *h* in those tenses where the *c* and *g* would otherwise meet with the vowels *e* or *i*; that is to say, in the present indicative, imperative, optative, future indicative, and the second preterimperfect subjunctive; which are the tenses I shall give as examples, in the verbs *peccáre*, and *pagáre*.

Peccáre, to sin: present, *pécc-o*, *pecc-hi* (and not *pécci*), *pécc-a*, *pecc-hiámo*, *pecc-áte*, *pecc-ano*, I sin &c.

Future, *pecc-herò*, I shall sin; *pecc-herái*, *pecc-herà*, *pecc-herémo*, *pecc-heréte*, *pecc-heránno*, and not *pecc-erò*, *pecc-erái*, &c.

Imperative, *pécc-a*, *pecc-hi*; *pecc-hiámo*, *pecc-áte*, *pecc-hino*, sin thou, let him sin, &c.

Optative, *che pécc-hi*, *pecc-hi*, *pecc-hi*; *pecc-hiámo*, *pecc-hiáte*, *pecc-hino*, that I may sin, &c.

Pecc-heréi, I should sin; *pecc-herésti*, *pecc-herébbe*, *pecc-herémmo*, *pecc-heréste*, *pecc-herébbero*.

Pagáre, to pay, present, *pág-o*, *pág-hi*, *pág-a*; *pagh-iámo*, *pág-áte*, *pág-ano*, I pay, &c.

Future, *pág-herò*, *pág-herái*, *pág-herà*; *pág-herémo*, *pág-heréte*, *pág-heránno*, I shall or will pay, &c.

Imperative, *pág-a*, *pág-hi*; *pág-hiámo*, *pág-áte*, *pág-hino*, pay thou, let him pay, &c.

Optative,

Optative, *che pág-hi, pág-hi, pág-hi; pag-hiámo, pag-hiáte, pág-hino*, that I may pay, &c.

The second preterimperfect, *pag-herèi, pag-heresti, pag-herébbe; pag-herémmo, pag-heréste, pag-herébbero, &c.* that I should pay, &c.

The other tenses are conjugated like *amére*.

Conjugation of the verbs passive.

Before we proceed to the second conjugation, it is necessary to know, that the verbs passive are merely the participles of verbs active, conjugated with the verb *éssere*: example,

Conjugation of the verb passive, éssere amáto, to be loved.

INDICATIVE.

PRESENT.

I am loved,	<i>sóno am-áto.</i>
Thou art loved,	<i>séi am-áto.</i>
He is loved,	<i>è am-áto.</i>
We are loved,	<i>siámo am-áti.</i>
You are loved,	<i>siéte am-áti.</i>
They are loved,	<i>sóno am-áti.</i>

PRETERIMPERFECT.

I was loved,	<i>éra or éro am-áto.</i>
Thou wert loved,	<i>éri am-áto</i>
He was loved,	<i>éra am-áto.</i>
We were loved,	<i>eravámo am-áti.</i>
You were loved,	<i>eraváte am-áti.</i>
They were loved,	<i>érano am-áti.</i>

PRETERPERFECT DEFINITE.

I was loved,	<i>fúi am-áto.</i>
Thou wert loved,	<i>fósti am-áto.</i>
He was loved,	<i>fù am-áto.</i>
We were loved,	<i>fúmmo am-áti.</i>
You were loved,	<i>fóste am-áti.</i>
They were loved,	<i>fúrono am-áti.</i>

PRETER.

PRETERPERFECT.

I have been loved,	<i>sóno státo am-áto.</i>
Thou hadst been loved,	<i>séi státo am-áto.</i>
He has been loved,	<i>è státo am-áto.</i>
We have been loved,	<i>siámo státi am-áti.</i>
You have been loved,	<i>siète státi am-áti.</i>
They have been loved,	<i>sóno stati am-áti.</i>

PRETERPLUPERFECT.

I had been loved,	<i>éra státo am-áto.</i>
Thou hadst been loved,	<i>éri státo am-áto.</i>
He had been loved,	<i>éra státo am-áto.</i>
We had been loved,	<i>eravámo státi am-áti.</i>
You had been loved,	<i>eraváte státi am-áti.</i>
They had been loved,	<i>érano státi am-áti.</i>

FUTURE.

I shall or will be loved,	<i>sarò am-áto.</i>
Thou shalt be loved,	<i>sarái am-áto.</i>
He shall be loved,	<i>sarà am-áto.</i>
We shall be loved,	<i>sarémo am-áti.</i>
You shall be loved,	<i>saréte am-áti.</i>
They shall be loved,	<i>saránno am-áti.</i>

I shall proceed no farther with the conjugation, because it is merely a repetition of the verb *sóno*, joined to the participle, *am-áto*.

* * Observe, that the participles and adjectives change their gender and number after the tenses of the verb *éssere*, examples,

I am loved,	{ <i>sono am-áto</i> , for the masculine } singular.
	{ <i>sono am-áta</i> , for the feminine }
We are loved,	{ <i>siámo am-áti</i> , for the masc. } plural.
	{ <i>siámo am-áte</i> , for the fem. }
You are learned,	{ <i>siète dótto</i> , } for the singular.
	{ <i>siète dótta</i> , }
	{ <i>siète dótti</i> , } for the plural.
	{ <i>siète dótte</i> , }

Observe, that in the construction of the passive, the Italians make use of *da* or *dal*, and *per* (by), which answer

answer to the French *du* and *par*; with this difference, that the French use *du*, when the verb expresses an operation of the mind, and *par*, when it expresses an operation of the body, or of the mind and body: whereas the Italians always put *da* or *dal*: thus they say, *Piétro è amato dal principe*, and not *per il principe*; which French learners are apt to confound. N. B. *Dal* signifies, by the; and *per il*, for the.

Second Conjugation of the Verbs in ere.

INDICATIVE.

PRESENT.

I believe,	<i>cred-o.</i>
Thou believest,	<i>cred-i.</i>
He believes,	<i>cred-e.</i>
We believe,	<i>cred-iámo.</i>
You believe,	<i>cred-éte.</i>
They believe,	<i>cred-ono.</i>

PRETERIMPERFECT.

I did believe,	<i>cred-éva.</i>
Thou didst believe,	<i>cred-évi.</i>
He did believe,	<i>cred-éva.</i>
We did believe,	<i>cred-evámo.</i>
You did believe,	<i>cred-eváte.</i>
They did believe,	<i>cred-évano.</i>

PRETERPERFECT DEFINITE.

I believed,	<i>cred-éi.</i>
Thou believedst,	<i>cred-ésti.</i>
He believed,	<i>credè.</i>
We believed,	<i>cred-émmo.</i>
You believed,	<i>cred-éste.</i>
They believed,	<i>cred-érono.</i>

PRETERPERFECT.

I have believed,	<i>ho cred-úto.</i>
Thou hast believed,	<i>hái cred-úto.</i>
He has believed,	<i>ha cred-úto.</i>
We have believed,	<i>abbiámo cred-úto.</i>
You have believed,	<i>avéte cred-úto.</i>
They have believed,	<i>hánno cred-úto.</i>

PRETERPLU-

PRETERPLUPERFECT.

I had believed,	<i>avéva cred-úto.</i>
Thou hadst believed,	<i>avévi cred-úto.</i>
He had believed,	<i>avéva cred-úto.</i>
We had believed,	<i>avévámo cred-úto.</i>
You had believed,	<i>avéváte cred-úto.</i>
They had believed,	<i>avévano cred-úto.</i>

FUTURE.

I shall or will believe,	<i>cred-erò.</i>
Thou shalt believe,	<i>cred-erái.</i>
He shall believe,	<i>cred-erà.</i>
We shall believe,	<i>cred-erémo.</i>
You shall believe,	<i>cred-eréte.</i>
They shall believe,	<i>cred-eránno.</i>

IMPERATIVE.

Believe thou,	<i>créd-i.</i>
Let him believe,	<i>créd-a.</i>
Let us believe,	<i>cred-iámo.</i>
Believe you,	<i>cred-ète.</i>
Let them believe,	<i>créd-ano.</i>

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may believe,	<i>ch'io créd-a.</i>
Thou mayest believe,	<i>che tu créd-a.</i>
He may believe,	<i>ch'egli créd-a.</i>
We may believe,	<i>che cred-iámo.</i>
You may believe,	<i>che cred-iáte.</i>
They may believe,	<i>che créd-ano.</i>

PRETERIMPERFECT.

That I might or could believe,	<i>che cred-éssi.</i>
Thou mightest believe,	<i>che tu cred-éssi.</i>
He might believe,	<i>che cred-ésse.</i>
We might believe,	<i>che cred-éssimo.</i>
You might believe,	<i>che cred-éste.</i>
They might believe,	<i>che cred-éssero.</i>

SECOND PRETERIMPERFECT.

I should believe,	<i>cred-eréi.</i>
Thou shouldst believe,	<i>cred-erésti.</i>
He should believe,	<i>cred-erébbe.</i>
We should believe,	<i>cred-erémmo.</i>
You should believe,	<i>cred-eréste.</i>
They should believe,	<i>cred-erébbero.</i>

PRETERPERFECT.

That I have believed,	<i>ch'io ábbia cred-úto.</i>
Thou hast believed,	<i>che tu ábbi cred-úto.</i>
He has believed,	<i>ch'egli ábbia cred-úto.</i>
We have believed,	<i>che abbiámo cred-úto.</i>
You have believed,	<i>che abbiáte cred-úto.</i>
They have believed,	<i>che ábbiano cred-úto.</i>

PRETERPLUPERFECT.

If I had believed,	<i>se io avéssi cred-úto.</i>
Thou hadst believed,	<i>se tu avéssi cred-úto.</i>
He had believed,	<i>se avésse cred-úto.</i>
We had believed,	<i>se avéssimo cred-úto.</i>
You had believed,	<i>se avéste cred-úto.</i>
They had believed,	<i>se avéssero cred-úto.</i>

SECOND PRETERPLUPERFECT.

I should have believed,	<i>avréi cred-úto.</i>
Thou shouldst have believed,	<i>avrésti cred-úto.</i>
He should have believed,	<i>avrébbe cred-úto.</i>
We should have believed,	<i>avrémmo cred-úto.</i>
You should have believed,	<i>avréste cred-úto.</i>
They should have believed,	<i>avrébbero cred-úto.</i>

FUTURE.

When I shall have believed,	<i>quand' avrò cred-úto.</i>
Thou shalt have believed,	<i>avrài cred-úto.</i>
He shall have believed,	<i>avrà cred-úto.</i>
We shall have believed,	<i>avrémo cred-úto.</i>
You shall have believed,	<i>avréte cred-úto.</i>
They shall have believed,	<i>avránno cred-úto.</i>

F

INFINITIVE.

INFINITIVE.

To believe, *credere*.

GERUND.

Believing, or in believing, *cred-endo, col cred-ere, &c.*

PARTICIPLE.

Believed, *cred-uto, masc.* Believed, *cred-uta, fem.*

Conjugate in like manner the following verbs, which are the only verbs in *ere* that follow the rule of *cred-ere*.

* * * Note, that all the regular verbs in *ere* have two terminations in the preterperfect definite, as they make

èi, èsti, è ; émmo, éste, érono,

or,

étti, èsti, étte ; émmo, éste, éttero.

	Infinitive.	Preterp.	Def.	Participle.
To {	beat,	<i>battere,</i>	<i>èi</i>	<i>uto.</i>
	drink,	<i>bévere</i> or <i>bère</i>	<i>èi</i> or	<i>étti uto.</i>
	yield,	<i>cedere</i>	<i>èi</i>	<i>étti uto.</i>
	cleave,	<i> fendere</i>	<i>èi</i>	<i>étti uto.</i>
	fret,	<i>frémere</i>	<i>èi</i>	<i>étti uto.</i>
	groan,	<i>gémere</i>	<i>èi</i>	<i>étti uto.</i>
	enjoy,	<i>godere</i>	<i>èi</i>	<i>étti uto.</i>
	reap,	<i>miètere</i>	<i>èi</i>	<i>étti uto.</i>
	feed,	<i>pascere</i>	<i>èi</i>	<i>étti uto.</i>
	hang,	<i>pendere</i>	<i>èi</i>	<i>étti uto.</i>
	retch,	<i>recere</i>	<i>èi</i>	<i>étti uto.</i>
	receive,	<i>ricévere</i>	<i>èi</i>	<i>étti uto.</i>
	shine again,	<i>rilúcere</i>	<i>èi</i>	without a participle.
	sit down,	<i>sedere</i>	<i>èi</i>	<i>étti uto.</i>
	shine,	<i>spléndere</i>	<i>èi</i>	<i>étti uto.</i>
	glide,	<i>serpere</i>	<i>èi</i>	<i>étti uto.</i>
	creak,	<i>stridere</i>	<i>èi</i>	<i>étti uto.</i>
	fear,	<i>temere</i>	<i>èi</i>	<i>étti uto.</i>
	sell,	<i>vendere</i>	<i>èi</i>	<i>étti uto.</i>

All

All the other verbs in *ere* are irregular.

The regular verbs end with two vowels in the preterperfect definite : as *am-ái*, *cred-éi*, *sent-íi*.

All the regular verbs, in the same tense, end with the vowel *i* ; and this vowel *i* is preceded by a consonant ; as, *ébbi*, *credétti*, *scríssi*. Thus *crédere*, which makes *credéi* and *credétti*, is both regular and irregular.

You will find, in the chapter of the irregular verbs in *ere* short (p. 124) a very easy method of learning the irregularity of the verbs, which I have reduced to one general rule.

Third Conjugation of the Verbs in ire.

INDICATIVE.

PRESENT.

I hear,	<i>sént-o.</i>
Thou hearest,	<i>sént-i.</i>
He hears,	<i>sént-e.</i>
We hear,	<i>sent-íámo.</i>
You hear,	<i>sent-íte.</i>
They hear,	<i>sént-ono.</i>

PRETERIMPERFECT.

I did hear,	<i>sent-íva.</i>
Thou didst hear,	<i>sent-ívi.</i>
He did hear,	<i>sent-íva.</i>
We did hear,	<i>sent-ivámo.</i>
You did hear,	<i>sent-iváte.</i>
They did hear,	<i>sent-ívano.</i>

PRETERPERFECT DEFINITE.

I heard,	<i>sent-íi.</i>
Thou heardst,	<i>sent-ísti.</i>
He heard,	<i>sent-ì.</i>
We heard,	<i>sent-ímmo.</i>
You heard,	<i>sent-íste.</i>
They heard,	<i>sent-írono.</i>

PRETERPERFECT.

I have heard,	<i>ho sent-ito.</i>
Thou hast heard,	<i>hái sent-ito.</i>
He has heard,	<i>ha sent-ito.</i>
We have heard,	<i>abbiámo sent-ito.</i>
You have heard,	<i>avéte sent-ito.</i>
They have heard,	<i>hanno sent-ito.</i>

PRETERPLUPERFECT.

I had heard,	<i>avéva sent-ito.</i>
Thou hadst heard,	<i>avévi sent-ito.</i>
He had heard,	<i>avéva sent-ito.</i>
We had heard,	<i>avévámo sent-ito.</i>
You had heard,	<i>avéváte sent-ito.</i>
They had heard,	<i>avéváno sent-ito.</i>

FUTURE.

I shall or will hear,	<i>sent-irò.</i>
Thou shalt hear,	<i>sent-irái.</i>
He shall hear,	<i>sent-irà.</i>
We shall hear,	<i>sent-irémo.</i>
You shall hear,	<i>sent-iréte.</i>
They shall hear,	<i>sent-iránno.</i>

IMPERATIVE.

Hear thou,	<i>sént-i.</i>
Let him hear,	<i>sént-a.</i>
Let us hear,	<i>sent-iámo.</i>
Hear you,	<i>sent-íte.</i>
Let them hear,	<i>sént-ano.</i>

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may hear,	<i>ch'io sént-a.</i>
Thou mayest hear,	<i>che tu sént-a.</i>
He may hear,	<i>ch'égli sént-a.</i>
We may hear,	<i>che sent-iámo.</i>
You may hear,	<i>che sent-iáte.</i>
They may hear,	<i>che sént-ano.</i>

PRETERIM-

PRETERIMPERFECT.

That I could or might hear,	<i>che sent-issi.</i>
Thou mightest hear,	<i>che tu sent-issi.</i>
He might hear,	<i>che sent-ísse.</i>
We might hear,	<i>che sent-issimo.</i>
You might hear,	<i>che sent-íste.</i>
They might hear,	<i>che sent-íssero.</i>

SECOND PRETERIMPERFECT.

I should hear,	<i>sent-iréi.</i>
Thou shouldst hear,	<i>sent-irésti.</i>
He should hear,	<i>sent-irébbe.</i>
We should hear,	<i>sent-irémmo.</i>
You should hear,	<i>sent-iréste.</i>
They should hear,	<i>sent-irébbero.</i>

PRETERIMPERFECT.

That I have heard,	<i>ch'io ábbia sent-íto.</i>
Thou hast heard,	<i>che ábbi sent-íto.</i>
He has heard,	<i>che égli ábbia sent-íto.</i>
We have heard,	<i>che abbiámo sent-íto.</i>
You have heard,	<i>che abbiáte sent-íto.</i>
They have heard,	<i>che ábbiano sent-íto.</i>

PRETERPLUPERFECT.

If I had heard,	<i>se io avéssi sent-íto.</i>
Thou hadst heard,	<i>se tu avéssi sent-íto.</i>
He had heard,	<i>se avésse sent-íto.</i>
We had heard,	<i>se avéssimo sent-íto.</i>
You had heard,	<i>se avéste sent-íto.</i>
They had heard,	<i>se avéssero sent-íto.</i>

SECOND PRETERPLUPERFECT.

If I should have heard,	<i>avréi sent-íto.</i>
Thou shouldst have heard,	<i>avrésti sent-íto.</i>
He should have heard,	<i>avrébbe sent-íto.</i>
We should have heard,	<i>avrémmo sent-íto.</i>
You should have heard,	<i>avréste sent-íto.</i>
They should have heard,	<i>avrébbero sent-íto.</i>

FUTURE.

FUTURE.

When I shall have heard,	<i>quand' avrò sent-íto.</i>
Thou shalt have heard,	<i>avrái sent-íto.</i>
He shall have heard,	<i>avrà sent-íto.</i>
We shall have heard,	<i>avrémo sent-íto.</i>
You shall have heard,	<i>avréte sent-íto.</i>
They shall have heard,	<i>avránno sent-íto.</i>

INFINITIVE.

To hear, or to feel, *sent-íre*. Participle, heard, *sent-íto*. Gerund, in hearing, *sent-éndo*.

Conjugate in the same manner the following verbs, which are the only verbs in *íre*, that conform to the rule of *sent-íre*.

	Infinitive.	Pres.	Pret. def.	Particip.	
To	open,	<i>apríre</i>	<i>ápro</i>	<i>aprii</i>	<i>apérto.</i>
	boil,	<i>bollíre</i>	<i>bóllo</i>	<i>bollii</i>	<i>bollíto.</i>
	consent,	<i>consentíre</i>	<i>consénto</i>	<i>consentíi</i>	<i>consentito.</i>
	convert,	<i>convertíre</i>	<i>converto</i>	<i>convertíi</i>	<i>convertito.</i>
	cover,	<i>copríre</i>	<i>cópro</i>	<i>coprii</i>	<i>copérto.</i>
	sow,	<i>cucíre</i>	<i>cúcio</i>	<i>cucíi</i>	<i>cucíto.</i>
	sleep,	<i>dormíre</i>	<i>dórmo</i>	<i>dormíi</i>	<i>dormíto.</i>
	fly,	<i>fuggíre</i>	<i>fúggo</i>	<i>fuggíi</i>	<i>fuggíto.</i>
	lie,	<i>mentire</i>	<i>ménto</i>	<i>mentíi</i>	<i>mentíto.</i>
	die,	<i>moríre</i>	<i>móro</i>	<i>moríi</i>	<i>mórtto.</i>
	depart,	<i>partíre</i>	<i>párto</i>	<i>partíi</i>	<i>partíto.</i>
	repent,	<i>pentirsi</i>	<i>mi pento</i>	<i>mi pentíi</i>	<i>pentítosi.</i>
	ascend,	<i>salíre</i>	<i>sálgo</i>	<i>salíi</i>	<i>salíto.</i>
	follow,	<i>seguíre</i>	<i>séguo</i>	<i>seguíi</i>	<i>seguíto.</i>
	serve,	<i>servíre</i>	<i>sérvo</i>	<i>servíi</i>	<i>servíto.</i>
	suffer,	<i>soffríre</i>	<i>sóffro</i>	<i>soffríi</i>	<i>soffértto.</i>
	come or	<i>sortíre</i>	<i>sórtto</i>	<i>sortíi</i>	<i>sortíto.</i>
	go out,				
	dress,	<i>vestíre</i>	<i>vèsto</i>	<i>vestíi</i>	<i>vestíto.</i>
	come or	<i>uscíre</i>	<i>ésco</i>	<i>uscíi</i>	<i>uscíto.</i>
	go out,				
	hear,	<i>udíre</i>	<i>ódo</i>	<i>udíi</i>	<i>udíto.</i>

All

All the other verbs in *ire* are regular in the present tense, which they make in *isco* ; as you will observe in the Chapter of Irregulars in *ire* ; example,

diger-ire *diger-isco* *diger-ii* *diger-ito*, &c.
langu-ire *langu-isco* *langu-ii* *langu-ito*, &c.

N. B. When you have learned to conjugate these five verbs, *avére*, *éssere*, *amére*, *crédere*, *sentire*, you may be said to be master of almost all the rest ; the termination of the tenses and persons being the same, especially in the irregular verbs ; but in order to be perfect in your conjugations, it is not sufficient to know those verbs in the order of the tenses, that is, beginning with the present indicative, and proceeding to the preterimperfect, as children do ; but it is necessary to know each tense of the indicative, and optative, &c. by heart. Your teacher will instruct you upon this head ; but should he not, or if you learn Italian without a master, your method must be, to conjugate two or three of those verbs, or all five, at the same time. This will enable you to learn them with greater ease ; to retain them better in your memory, and to express yourself more readily. In order to conjugate the two auxiliary verbs together, you may, for instance, repeat,

Ho un cavállo, e ne sono conténto.

I have a horse, and am satisfied with it.

And thus you may exercise yourself through every tense and person of the whole conjugation.

With regard to the other three, you will receive much benefit, if you conjugate them by other similar verbs. For instance, I buy my goods, sell them cheap, and serve my friends faithfully ; *cómpo le mie mercanzie, le véndo a buón mercáto, e servo con fideltà i miei amici*. The verb *comprére* is conjugated like *amére* : *véndere*, like *crédere* ; *servíre* like *sentire*. If you practise this mode of conjugation, you will find that in a very little time you will be able to speak and write with great ease ; for in the Italian language, they write as they speak, and speak as they write ; here however you will find a Book of Exercises* highly necessary and useful.

* See BOTTARELLI'S EXERCISES, with references to the rules of this Grammar.

Of the *IRREGULAR VERBS* in are.

THERE are in each conjugation some verbs which do not conform to the common rule, and on that account are called irregulars.

There are but four verbs of the first conjugation, which in some of the tenses depart from the rule of the verb *amâre*, viz.

Andâre, dâre, fâre, stâre.

The verb *fâre* is, properly speaking, an irregular of the second conjugation, since it is only the Latin verb *facere* syncopated or abridged. Yet I place it here in compliance with the method of other grammarians.

Observe, that these verbs are irregular; some in the present, some in the preterperfect-definite, and others in the future tense.

* * Remember also, that when a verb is irregular in the present of the indicative, it retains its irregularity in the imperative and present of the subjunctive.

* * Observe farther, that the first and second person plural of the present tense are always regular.

Of the Verb *andâre*.

THE verb *andâre* is irregular only in the present tense.*

INDICATIVE.

PRESENT.

I go,	<i>vâdo</i> or <i>vo</i> .
Thou goest,	<i>vâi</i> .
He goes,	<i>va</i> .
We go,	<i>andîâmo</i> .
You go,	<i>andâte</i> .
They go,	<i>vânno</i> .

PRETERIMPERFECT.

I did go, thou didst go, he did go; we did go, you did go, they did go.

Andáva, andávi, andáva; andavâmo, andavâte, andávano.

* In the subsequent pages, the tenses which have a star are the only irregular ones; the others are regular.

PRETER-

PRETERPERFECT DEFINITE.

I went, thou wentest, he went ; we went, you went, they went.

Andái, andásti, andò ; andámmo, andáste, andárono.

PRETERPERFECT.

I have gone,	<i>sóno andáto.</i>
Thou hast gone,	<i>sèi andáto.</i>
He has gone,	<i>è andáto.</i>
We have gone,	<i>siámo andáti.</i>
You have gone,	<i>siéte andáti.</i>
They have gone,	<i>sóno andáti.</i>

If we are to speak in the feminine, we should say, *sóno andáta, sèi andáta, è andáta, siámo andáte, siéte andáte, sóno andáte.*

I was gone, thou wast gone, he was gone ; we were gone, you were gone, they were gone.

PRETERPLUPERFECT.

I had gone, thou hadst gone, he had gone ; we had gone, you had gone, they had gone.

Era andáto, éri andáto, éra andáto ; eravámo andáti, eraváte andáti, érano andáti.

FUTURE.

I shall or will go, thou shalt go, he shall go ; we shall go, you shall go, they shall go.

**Andrò, andrái, andrà ; andrémo, andréte, andránno.*

IMPERATIVE.

Go thou, let him go ; let us go, go ye, let them go.

** Va' váda ; andiámo, andáte, vádano.*

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may go,	<i>ch' io váda.</i>
Thou mayest go,	<i>che tu váda.</i>
He may go,	<i>ch' égli váda.</i>
We may go,	<i>che andiámo.</i>
You may go,	<i>che andiáte.</i>
They may go,	<i>che vadáno.</i>

PRETERPERFECT.

That I might *or* could go, thou mightest go, he might go; we might go, you might go, they might go.

Che andássi, andássi, andásse; andássimo, andáste, andássero.

SECOND PRETERIMPERFECT.

I should go, thou shouldst go, he should go; we should go, you should go, they should go.

* *Andréi, andrésti, andrébbe; andrémmo, andréste, andrébbero.*

Preterp. That I have gone, *che sia andáto.*

Preterpl. If I had gone, *se fóssi andáto.*

Future. When I shall be gone, *quando sarò andáto.*

INFINITIVE.

To go, *andáre.* Participle, gone, *andáto.* Gerund, in going, *andándo.*

* * Note, that the preposition *a* or *ad*, must be put after the verb *andáre*, and all the other verbs of motion, when they precede an infinitive: example,

Let us go and see, *andiámo a vedére.*

Go to supper, *andáte a cenáre.*

You shall go, and expect me, *andréte ad aspettármí.*

Let us send to tell, *mandiámo a díre.*

The French are frequently mistaken in this respect, because they are accustomed to put the infinitive, without a preposition after the verbs of motion.

Of the Verb dáre.

DA'RE is irregular only in the present and preterperfect definite.

INDICATIVE.

PRESENT.

* I give, thou givest, he gives; we give, you give, they give: *do, dáí, dà; diámo, dáte, dánno.*

Preterimperf. I did give, thou didst give, he did give; we did give, you did give, they did give: *dáva, dávi, dáva; davámo, daváte, dávano.*

PRETER-

PRETERPERFECT DEFINITE.

* I gave,	<i>diédi,</i>	or <i>détti.</i>
Thou gavest,	<i>désti,</i>	
He gave,	<i>diéde,</i>	or <i>détte, diè</i>
We gave,	<i>démmo,</i>	
You gave,	<i>déste,</i>	
They gave,	<i>diédéro,</i>	or <i>déttero.</i>
The poets use <i>dier, diéron</i> and <i>diérono</i> , instead of <i>diédéro</i> .		
Perfect comp.	I have given,	<i>ho dato.</i>
Preterplup.	I had given,	<i>avéva dato.</i>
* Future.	I shall give,	<i>darò.</i>

IMPERATIVE.

* Give thou, let him give ; let us give, give you, let them give : *da', día ; diámo, date, diano.*

OPTATIVE AND SUBJUNCTIVE.

* Present. That I may give, &c. *che día, che tu día, ch' égli día ; che diámo, che diále, che diano.*

* Preterimp. That I might give, that thou mightest give, that he might give, &c. *che déssi, tu déssi, désse ; déssimo, déste, déssero.*

* Second Imperf. I should give, &c. *daréi, darésti, darébbe, darémmo, daréste, darébbéro.*

INFINITIVE.

Present,	To give,	<i>dáre.</i>
Gerund,	In giving,	<i>dándo.</i>
Participle,	given,	<i>dáto.</i>

Of

Of the Verb fàre.

FÀRE, formerly *facere*, has its irregularity in the present, and the preterperfect definite; and requires the *t* to be doubled in the participle.

INDICATIVE.

PRESENT.

* I do, thou dost, he does; we do, you do, they do;
fo, fài, fa; facciàmo, fàte, fànno.

Preterimp. I did, &c. *facéva, facévi, facéva, &c.*

Preter-def. I did, thou didst, he did; we did,
* you did, they did: *féci, facésti, féce; facémmo, facéste, fécero.*

Preterp. I have done, *ho fátto.*

Preterplup. I had done, *avéva fátto.*

* Future. I shall do, &c. *farò, farài, farà; farémo, faréte, faránno.*

IMPERATIVE.

* Do thou, let him do; let us do, do you, let them do: *fa', fàccia; facciàmo, fàte, fàcciano.*

OPTATIVE.

PRESENT.

* That I may do, or that I do, thou mayest do, he may do; we may do, you may do, they may do; *che fàccia, che tu fàccia, ch' egli fàccia; che facciàmo, che facciàte, che fàcciano.*

Preterimp. That I may do, thou mightest do, he might do; we might do, you might do, they might

* do: *che facéssi, facéssi, facésse; facéssimo, facéste, facéssero.*

* Second Imp. I should do, thou shouldst do, he should do; we should do, you should do, they should do: *faréi, farésti, farébbe; farémmo, faréste, farébbero.*

INFINITIVE.

* To do, *fàre.* Gerund, in doing, *facéndo.* Participle, done, *fátto.*

Of

Of the Verb stáre.

STA'RE signifies *to be, to dwell, to stand, to stay*; it is irregular in the present and preterperfect definite.

INDICATIVE.

PRESENT.

* I stand, or I am, *sto*; thou standest, *stái*; he stands, *sta*; *stiámo, státe, stánno.*

Imperf. I did stand, &c. *stáva.*

* Preter-def. I stood, thou stoodest, he stood, &c. *stétti, stésti, stétte*; *stémmo, stéste, stéttero.*

Preterp. I have stood, &c. *sóno státo.*

Preterpl. I had stood, &c. *éra státo.*

* Future. I shall or will stand, &c. *starò, starái, starà, starémo, staréte, staránno.*

IMPERATIVE.

* Stand thou, *sta*; let him stand, *stia*; let us stand, *stiámo*; stand you, *státe*; let them stand, *stiano, or stieno.*

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may stand, thou mayest stand, he may stand, &c. *ch' io stía, che tu stia, ch' egli stía*; *che stiámo, che stiáte, che stiáno, or stieno.*

* Imperfect. That I might or could stand, *che stéssi*; thou mightest stand, *che tu stéssi*; he might stand, *che stésse*; we might stand, *che stéssimo*; you might stand, *che stéste*; they might stand, *che stéssero.*

* Second Preterimp. I should stand, thou shouldst stand, he should stand, &c. *staréi, starési, starébbe*; *starémmo, staréste, starébbero.*

INFINITIVE.

To stand, *stáre.* Gerund, standing, *stándo.* Participle, stood or been, *státo.*

Observations

Observations on the four IRREGULAR VERBS.

ANDARE, DARE, FARE, STARE.

THESE four verbs form the second person of the present tense in *ai* ; as, *vái, dái, fái, stái* ; and the third person plural in *anno*, and not in *ano*, like the regulars : example, *vanno, danno, fanno, stanno* ; the regular verbs make it in *ano* ; as, *amano, cantano, parlano*, &c.

The future indicative does not terminate in *erò*, but in *arò* ; we must therefore say, *farò, darò, starò* ; except the verb *andare*, which makes *andrò*. Observe, nevertheless, that the verb *stare* and *dare* become regular, when they are compounded ; as, *accostare, sovrastare, secondare, comandare*. We say in the second person of the present tense, *accósti, sovrásti, secóndi, comandí*, and not *accostái, sovrastái, secondái, comandái*, this being the first person singular of the preterperfect definite of those verbs. In a word, they follow the rule of the regular verbs through all its tenses. The same cannot be said of the verb *fare*, which continues its irregularity, though compounded ; therefore we must say, *dísfo, disfacciámo, disféci, disfacésti*, &c.

The regular verbs in *are* make their subjunctive in *i* ; as, *ami, parli, canti, salti*. The four irregulars form theirs in *a* ; as, *váda, día, fáccia, stía*.

Dare and *stare* make the preterimperfect subjunctive *déssi* and *stéssi*, and not *dássi* and *stássi*.

In the second preterimperfect they make *andréi, daréi, faréi, staréi*.

Note, the verb *dare* is conjugated like the verb *stare*, only by changing the *st* into *d* ; *do, sto, dáva, stáva*, &c.

Of the Irregular Verbs in ere.

THERE are two sorts of verbs in *ere*, one of which has the penultima, or the last syllable but one, long ; as,

Cadére, dovére, sapére, volére.

The other the penultima short ; as,

Crédere, léggere, scrívere, pérdere.

There

There are no more than twenty-two verbs which have the infinitives in *ere* long, viz.

Infinitive.	Pres.	Pret. def.	Part.
115 <i>Cadére</i> To fall,	<i>cádo</i> ,	<i>cáddi</i> ,	<i>cadúto</i> .
112 { <i>calére</i> - care for, a verb impersonal.			
{ <i>capére</i> - contain.			
116 <i>dovére</i> - owe,	<i>dévo</i> ,	<i>dovéi</i> ,	<i>dovúto</i> .
117 <i>dolérsi</i> - grieve,	<i>mi dólgo</i> ,	<i>mi dólsi</i> ,	<i>dolútosí</i> .
118 <i>giacére</i> - lie down,	<i>giáccio</i> ,	<i>giácqui</i> ,	<i>giacciúto</i> .
* <i>godére</i> - enjoy,	<i>gódo</i> ,	<i>godéi</i> ,	<i>godúto</i> .
76 <i>avére</i> - have,	<i>ho</i> ,	<i>ébhi</i> ,	<i>avúto</i> .
120 <i>parére</i> - appear,	<i>pájo</i> ,	<i>párvi</i> ,	<i>parúto</i> .
119 <i>piacére</i> - please	<i>piáccio</i> ,	<i>piácqui</i> ,	<i>piaciúto</i> .
121 <i>persuadére</i> , persuade,	<i>persuádo</i> ,	<i>persuási</i> ,	<i>persuáso</i> .
113 <i>potére</i> - be able,	<i>pósso</i> ,	<i>potéi</i> ,	<i>potúto</i> .
121 <i>rimanére</i> remain,	<i>rimángo</i> ,	<i>rimási</i> ,	<i>rimáso</i> .
112 <i>sapére</i> - know,	<i>so</i> ,	<i>séppi</i> ,	<i>sápúto</i> .
* <i>sedére</i> - sit	<i>sédo</i> ,	<i>sedéi</i> ,	<i>sedúto</i> .
122 <i>solére</i> - be accustomed	<i>sóglío</i> ,	<i>soléi</i> ,	<i>sólito</i> .
		very little used.	
119 <i>tacére</i> - be silent,	<i>táccio</i> ,	<i>tácqui</i> ,	<i>tacciúto</i> .
122 <i>tenére</i> - hold,	<i>téngo</i> ,	<i>tenni</i> ,	<i>tenúto</i> .
* <i>temére</i> - fear	<i>témo</i> ,	<i>teméi</i> ,	<i>temúto</i> .
123 <i>valére</i> - be worth,	<i>váglío</i> ,	<i>valsi</i> ,	<i>valúto</i> .
123 <i>vedére</i> - see,	<i>védo</i> ,	<i>vídi</i> ,	<i>vedúto</i> .
114 <i>volére</i> - be willing,	<i>vóglío</i> ,	<i>vólli</i> ,	<i>volúto</i> .

* The three verbs marked with a star are regular; the figures in the margin refer to the pages in which the other verbs are found conjugated at full length.

The compounds of these verbs make *ere* long also; as, *ricadére*, *riavére*, &c.

Of these twenty-two verbs, there are but three regular, viz. *godére*, *sedére*, and *temére*; and they are conjugated like *crédere*.

Of the other verbs which make their infinitive in *ere* long, some are irregular in the present, others in the preter-definite and future, and some in the participle.

The conjugation of the verb *avére* has been given already; *calére* and *capére* are little in use.

Conjugation

Conjugation of the Irregular Verbs in ere, long.

I begin with *sapère*, *potère*, and *volère*, because they frequently occur in discourse.

SAPE'RE, to know.

* Present. *So, sái, sa ; sappiámo, sapéte, sánno* : I know, thou knowest, he knows ; we know, you know, they know.

Imper. *Sapéva, sapévi, sapéva ; sapevámo, sapeváte, sapévano* : I did know, thou didst know, he did know ; we did know, you did know, they did know.

* Preter-def. *Séppi, sapésti, sèppe ; sapémmo, sapéste, séppero* : I knew, thou knewest, he knew ; we knew, you knew, they knew.

Preterperfect. *Ho sapúto, hai sapúto, ha sapúto, &c.*

* Future. *Saprò, saprái, saprà ; saprémo, sapréte, sapránno* : I shall know, thou shalt know, he shall know ; we shall know, you shall know, they shall know,

IMPERATIVE.

* *Sáppi, sáppia ; sappiámo, sappiáte, sappiano* ; know thou, let him know ; let us know, know you, let them know.

OPTATIVE AND SUBJUNCTIVE.

* *Che sáppia, sáppia, sáppia ; sappiámo, sappiáte, sappiano* : that I may know, thou mayest know, he may know ; we may know, you may know, they may know.

* Imperfect. *Che sapéssi, sapéssi, sapésse ; sapéssimo, sapéste, sapéssero* : that I might know, thou mightest know, they might know.

* Second Imp. *Sapréi, saprésti, saprébbe ; saprémmo, sapréste, saprébbero* : I should or would know, thou shouldst know, he shouldst know ; we should know, you should know, they should know.

INFINITIVE.

Sapère, to know. Gerund, *Sapéndo*, knowing. Participle, *Sapúto*, known.

POTE'RE,

POTE'RE, *to be able.*

INDICATIVE.

* Present. *Póssonò, puòi, può ; possiámo, potéte, póssonò* : I can or am able, thou canst, he can ; we can, you can, they can.

Imperf. *Potéva, potévi, &c.* I could, &c.

Pret. def. *Potéi, potésti, potè ; potémmo, potéste, poterono* ; I could, thou couldst, he could ; we could, you could, they could.

Preterp. *Ho potéuto*, I have been able.

* Future. *Potrò*, I shall be able.

There is no imperative.

OPTATIVE AND SUBJUNCTIVE.

* *Che póssa, póssa, póssa ; possiámo, possiáte, póssano* : that I may be able, thou mayst be able, he may be able ; we may be able, you may be able, they may be able.

Imp. *Che potéssi, potéssi, potésse ; potéssimo, potéste, potéssero* : that I might be able ; thou mightest be able, he might be able ; we might be able, you might be able, they might be able.

* Second Imp. *Potréi, potrésti, potrébbe, &c.*

N. B. In conjugating the verb *potére*, to be able, we do not say in the future *poterò*, and in the second preterimperfect *poteréi* ; because *poterò* and *poteréi* are the future and second preterimperfect of the verb *potére*, to prune.

The vowel *e* is frequently dropt between a mute, and a liquid consonant : thus, instead of *caderei, saperei, cederò*, we say, *cadrei, saprei, cedrò* : this, however, is only used when the *e* is short ; but we never say *madra* for *madéra*, *anacorta* for *anacoréta*, &c.

INFINITIVE.

Potére. Gerund, *Poténdo*. Participle, *Potúto*.

VOLE'RE

VOLE'RE, *to be willing.*

* Present. *Voglio, vuoi, vuole ; vogliámo, voléte, vogliono :* I will or am willing, thou art willing, he is willing ; we are willing, you are willing, they are willing.

Imperf. *Voléva, volévi, voléva ; volevámó, voleváte, volévano :* I was willing, thou wast willing, &c.

* ††† Preter-def. *Vólli, volésti, vólle ; volémmo, voléste, vóllero :* I was willing, thou wast willing, &c.

Preterperf. *Ho volúto,* I have been willing, &c.

* Future. *Vorrò, vorrái, vorrà ; vorrémo, vorréte, vorránno :* I shall be willing, thou shalt be willing, he shall be willing, we shall be willing, &c.

It has no imperative.

OPTATIVE AND SUBJUNCTIVE.

* *Che voglia, voglia, voglia ; vogliámo, vogliáte, vogliano :* that I may be willing, thou mayst be willing, he may be willing ; we may be willing, you may be willing, they may be willing.

Imperf. *Voléssi, voléssi, volésse ; voléssimo, voléste, voléssero :* that I were willing, thou wert willing, he were willing ; we were willing, you were willing, they were willing.

* Second Imp. *Vorrèi, vorrésti, vorrébbe ; vorrémmo, vorréste, vorrébbero.* I should or would be willing, thou shouldest or wouldest be willing, &c.

Volére. Gerund, *Voléndo.* Participle, *Volúto.*

Remarks on the Verbs terminating in ere long.

* * 1. Remember that *volére* makes in the preterperfect definite, *vólli, volésti, vólle ; volémmo, voléste, vóllero ;* and not *vólsi, voléste, vólse ; volémmo, voléste, vólsero ;* because *vólsi, vólse, vólsero,* comes from the verb *vólgere*, to turn. Yet we find *vólsi, vólse, and vólsero,* in several authors, which can only be considered as a poetical licence.

* * Observe,

* * Observe, that it is sometimes an elegance to use the verb *volére*, instead of *dovére*. For instance, *ma ciò non si vuol con áltro ragionáre*, for *non si déve*, ought not.

2. The verbs terminated in the infinitive in *lere*, as *volére*, *dolére*, *solére*, *valére*, and their compounds, have a *g* before the letter *l* in the first person singular; in the first and third plural, and in all the persons of the present subjunctive; in the present, as,

Voglio, vuoi, vuole; vogliámo, voléte, vogliono.
Doglio, duoli, duóle; dogliámo, doléte, dogliono.
Soglio, suoli, suóle; sogliámo, soléte, sogliono.
Váglio, váli, vále; vagliámo, valéte, vágliono.

3. The verbs terminated in the infinitive in *nére* and *nire*; as, *rimánere*, *tenére*, *veníre*, have also a *g* in the first person singular, and in the third plural; but not in the first person plural; as,

Téngo, tiéni, tiéne; teniámo, tenéte, téngono.
Rimángo, rimáni, rimáne; rimaniámo, rimanéte, rimángo.
Véngo, viéni, viéne; veniámo, veníte, véngono.

They have also a *g* in the first, second, and third person of the present subjunctive in the singular, and in the third of the plural.

4. All the verbs ending in *lere*, *nére*, *nire*, require double *r* in the future, and in the second imperfect tenses.

Examples.	<i>Volére,</i>	<i>voglio,</i>	<i>vorro,</i>	<i>vorrei.</i>
	<i>Tenére,</i>	<i>téngo,</i>	<i>terrò,</i>	<i>terrei.</i>
	<i>Veníre,</i>	<i>véngo,</i>	<i>verrò,</i>	<i>verrei.</i>
And not	<i>Volerò,</i>	<i>tenerò,</i>	<i>venirò,</i>	<i>&c.</i>

* * Except *finíre*, *puníre*, *svéllere*, to root up; which follow the common rule, and make *finirò*, *punirò*, *svel-lerò*; and in the present, *finísco*, *punisco*, *svéllo*.

CADE'RE, to fall.

Cádo, cádi, cáde; cadiámo, cadéte, cadono: I fall, thou fallest, he falls: we fall, you fall, they fall.

Imperf.

Imperf. *Cadéva, cadévi, cadéva ; cadevâmo, cadevâte, cadevâno* : I did fall, &c.

* Preter-def. *Câddi, cadésti, cádde ; cadémmo, cadéste, câddero* : I fell, thou didst fall, he fell ; we fell, you fell, they fell.

Preterf. *Sôno cadúto, sei caduto, è cadúto ; siâmo, cadúti, siéte cadúti, sono cadúti* : I have or am fallen, thou hast or art fallen, &c.

Preterpl. *Era cadúto, éri cadúto, éra cadúto ; eravâmo cadúti, eravâte cadúti, erano cadúti* : I had or I was fallen, thou hadst or wast fallen, &c.

Future. *Caderò, caderái, caderà ; caderémo, caderéte, caderânno or cadrò, &c.* I shall fall, thou shalt fall, he shall fall, &c.

Imperative. *Cádi, fall thou ; cáda, let him fall ; cadiâmo, let us fall ; cadéte, fall you ; cádano, let them fall.*

Optative. *Che cáda, cáda, cáda ; cadiâmo, cadiâte, cádano* : that I may fall, that thou mayst fall, &c.

Imperf. *Cadéssi, cadéssi, cadésse ; cadéssimo, cadéste, cadéssero* ; that I might fall, thou mightest fall, &c.

Second Imperf. *Caderéi, caderésti, or cadrei, &c.* I should fall.

Infinitive. *Cadére.* Gerund, *cadéndo.* Participle, *cadúto.*

DOVE'RE, to owe.

Dovére is conjugated through all its tenses like *crédere*. It is irregular only in the present, by putting an *e* for an *o* ; **dévo, dévi, déve ; dobbiâmo, dovéte, dévono, and débbono* : I owe, thou owest, he owes ; we owe, you owe, they owe.

Imperf. *Dovéva, dovévi, &c.* I did owe, &c.

Preter-def. *Dovétti, dovésti, dovétte ; dovémmo, dovéste, dovéttero* : I owe, &c.

Preterpl. *Ho dovúto, hái dovúto, ha dovúto* : I have owed, &c.

* Future. *Dovrà, dovrái, dovrà, I shall or will owe, &c.*

* Imperative. *Dévi, débba, dobbiâmo, dobbiâte, débbero* : owe thou, let him owe ; let us owe, owe you, let them owe.

* Optative

* Optative and Subjunctive. *Che débba, débba, débba ; dobbiáno, dobbiáte, débbero* : that I may owe, thou mayest owe, he may owe, &c.

Imperf. *Dovéssi*, that I may owe, &c.

* Second Imp. *Dovréi, dovrestì, dovrebbe ; dovremmo, dovreste, dovrebbero* : I should owe, &c.

Infinitive. *Dovére*. Gerund, *dovéndo*. Part. *dovúto*.

DOLE'RSI, to grieve, to complain.

Dolérsi is a reciprocal verb, conjugated with the pronouns conjunctive, *mi, ti, si*, in the singular number, and with *ci, vi, si*, in the plural.

All verbs having the particle *si* after the infinitive, must be conjugated like *dolére* ; as, *pentírsi*, to repent ; *ricordársi*, to remember, &c.

INDICATIVE.

* I grieve,	<i>io mi dólgo, or dóglio.</i>
Thou grieveest,	<i>tu ti duóli.</i>
He grieves,	<i>egli si duóle.</i>
We grieve,	<i>noi ci dogliámo.</i>
You grieve,	<i>voi vi doléte,</i>
They grieve,	<i>églino si dólgono, or dógliono</i>

Imper. *Mi doléva, ti dolévi, si doléva, ci dolevámo, vi doleváte, si dolévano* ; I did grieve.

PRETER DEFINITE.

* I grieved,	<i>mi dólsi.</i>
Thou grievedst,	<i>ti dolésti.</i>
He grieved,	<i>si dólse.</i>
We grieved,	<i>ci dolémmo.</i>
You grieved,	<i>vi doléste.</i>
They grieved,	<i>si dólsero.</i>

Preterperf. *Mi sóno dolúto*, I have grieved, &c.

Preterpluperf. *Mi éra dolúto*, I had grieved, &c.

* Future. *Mi dorrò, ti dorrái, si dorrà ; ci dorrémo, vi dorréte, si dorránno* ; I shall grieve, &c.

* *Duólitì*, grieve thou, *dólgasi*, let him grieve, *dogliámoci, dolétevi, dolgansi*, let us grieve, &c.

OPTATIVE

OPTATIVE AND SUBJUNCTIVE.

* Present. *Che mi dólga, ti dólga, si dólga*, or *dóglia*; *ci dogliámo, vi dogliáte, si dólcano*: that I may grieve, thou mayst grieve, &c.

Imperf. *Che mi doléssi*, that I might grieve, &c.

* Second Imperf. *Mi dorréi*, I should or would grieve, &c.

INFINITIVE.

Dolérsi, to grieve. Gerund, *Doléndosi*, grieving. Participle, *Dolútosì*, grieved.

* * Remember that *dolére* signifies also to be ill; and then it is a verb impersonal, having only the third person singular; as,

I have the headach,	<i>mi duóle la tésta.</i>
Thou hadst the headach,	<i>ti duóle la tésta.</i>
He has the headach,	<i>gli duóle la tésta.</i>
She has the headach,	<i>le duóle la tésta.</i>
We have the headach,	<i>ci duóle la tésta.</i>
You have the headach,	<i>vi duóle la tésta.</i>
They have the headach,	<i>duóle loro la tésta.</i>

GIACE'RE, PIACE'RE, TACE'RE, to lie down, to please, to hold one's tongue.

These three verbs are conjugated alike.

* * In the tenses of these three verbs, where there are two vowels after the *c*, the *c* must be doubled, but if there is only one, then there must be but a single *c*.

* Indicative. Present tense. *Giaccio, giáci, giáce*; *giacciámo, giacéte, giacciono*; I lie down, &c.

Imperf. *Giacéva*, I did lie down, &c.

* Preter-def. *Giacquì, giacésti, giacque*; *giacémmo, giacéste, giacquero*: I lay down, &c.

Preterperf. We do not say, *sóno státo giaciúto*, I have laid down; but *sóno státo a giacére*, &c.

Future. *Giacerò*, I shall lie down, &c.

* Imperative. *Giáci, giaccia*; *giacciámo, giacéte, giacciano*: lie thou down, let him lie down, &c.

* Optative,

* Optative and Subjunctive. *Che giaccia, giaccia, giaccia* ; *giacciámo, giacciáte, giacciano* : that I may lie down, &c.

Imperf. *Che giacéssi*, that I might lie down.

Second Imperf. *Giaceréi*, I should or would lie down.

Infinitive. *Giacére*. Gerund, *giacéndo*. Participle, *státo a giacére*.

* PIACERE. *Piaccio, piáci, piáce* ; *piacciámo, piacéte, piacciono* : I please, thou pleasest, he pleases ; we please, you please, they please.

Imp. *Piacéva, vi, va* ; *vamo, vale, vano* : I did please, &c.

* Preter-def. *Piacqui, piacésti, piacque* ; *piacémmo, piacéste, piacquero* : I pleased, thou pleasedst, he pleased ; we pleased, you pleased, they pleased.

Preterperf. *Ho piaciúto*, &c. I have pleased.

Future. *Piacerò*, &c. I shall please.

Imp. *Piáci piaccia, piacciámo* ; *piacéte, piacciano* : please thou, &c.

Subjunctive. *Che piaccia, a, a* ; *iámo, iáte, iáno* : that I may please.

Imp. *Che piacéssi*, that I might please, &c.

Second Imperf. *Piaceréi*, I should please.

Infin. *Piacére*. Gerund, *piacéndo*. Participle, *piaciúto*.

* TACERE. *Taccio, táci, táce* ; *tacciámo, tacéte, tácciono* : I hold my tongue, thou holdest thy tongue, he holds his tongue ; we hold our tongues, &c.

Imp. *Tacéva, vi, va* ; *vámo, váte, vano* : I did hold my tongue, thou didst, &c.

* Preter-def. *Táqui, tacésti, táque* ; *tacémmo*, &c. I held my tongue, &c.

Preterperf. *Ho taciúto*, I have held my tongue.

Future. *Tacerò, tacerái, tacerà* ; *tacerémo, taceréte, taceránno* : I shall hold my tongue, &c.

Imperative. *Táci, Táccia* ; *tacciámo, tacéte, tácciano* ; hold thy tongue, let him hold his tongue, &c.

* Subjunctive.

* Subjunctive. *Che taccia, a, a; tacciámo, tacciáte, tacciano*; that I may hold my tongue, &c.

Imperf. *Che tacéssi, tacéssi, tacésse*; that I might hold my tongue, &c.

Second Imp. *Tacerèi, tacerèsti, tacerébbe*: I should hold my tongue, &c.

Infinitive. *Tacére*, to hold one's tongue. Gerund, *ta-céndo*, holding one's tongue, &c. Participle, * *tacciúto*.

PARE'RE, to seem.

* Indicative, Present. *Pájo, pári, páre; pajámo, paréte, pájono*: I seem or appear, thou seemest, he seems; we seem, &c.

Imp. *Paréva*, I did seem, &c.

* Preter-def. *Párvì, parésti, párve; parémmo, paréste, párvero*: I seemed, &c.

* Future. *Parrò, parrái, parrà*; I shall seem, &c.

* Imperfect. *Pári, pája; pajámo, paréte, pájano*: seem thou, let him seem; let us seem, seem you, let them seem.

* * Remember what has been already remarked, that when a verb has any irregularity in the present of the indicative, it has the same in the present of the imperative and subjunctive.

* Optative and subjunctive. *Che pája, pája, pája; pajámo, pajáte, pájano*: that I may seem, thou mayest seem, he may seem.

Imp. *Che paréssi, paréssi, sse; ssímo, ste, ssero*: that I might seem, &c.

Second Imp. *Parréi*, I should or would seem, &c.

Infinitive. *Parére*, to seem. Gerund, *paréndo*, seeming. * Participle, *parúto*, seemed.

Parére, is also an impersonal reciprocal verb, that has only the third person singular, when it signifies *it seems*; as it seems to me, *mi páre*, or *parmi*.

It seems	{	to thee,	<i>ti pare.</i>
		to him or her,	<i>gli pare, or le pare.</i>
		to us,	<i>ci pare.</i>
		to you,	<i>vi pare,</i>
		to them,	<i>páre loro.</i>

In like manner through all the tenses : it did seem to me, *mi paréva*, ; it seemed to me, *mi páreve*.

* * Remember that no more than four verbs in *ere* long, are irregular in the participle ; namely, *parére*, *párso* ; *persuadére*, *persuáso* ; *rimanére*, *rimáso* ; *solére*, *sólito* ; all the other verbs are regular, making it in *uto* as well as *paruto*.

PERSUADE'RE, to persuade.

Indicative, Present. *Persuádo*, *persuádi*, *persuáde* ; *persuadiámo*, *persuadéte*, *persuádono* : I persuade, &c.

Imperf. *Persuadéva*, *vi*, *va* ; *vámo*, &c. I did persuade, &c.

* Preter-def. *Persuási*, *persuadésti*, *persuáse* ; *persuadémmo*, *persuadéste*, *persuásero*, I persuaded, &c.

Future. *Persuaderò*, *rái*, *rà* ; *rémo*, *réte*, *ránno*.

Imperative. *Persuádi*, *a* ; *iámo*, *éte*, *ano* : persuade thou, &c.

Optative. *Che persuáda*, *a*, *a* ; *iámo*, *iúte*, *ano* : that I may persuade, &c.

Imperf. *Che persuadéssi*, that I might persuade.

Second Imp. *Persuaderéi* I should or would persuade.

Infinitive. *Persuadére*, to persuade. Gerund, *persuadéndo*, persuading. * Participle, *persuáso*, persuaded.

RIMANE'RE, to remain.

* * Remember the rules of the verbs in *lére*, *nére*, *níre*.

* Indicative, Present. *Rimángo*, *rimáni*, *rimáne* ; *rimaniámo*, *rimanéte*, *rimángono* : I remain, thou remainest, &c.

Imperf. *Rimanéva*, I did remain.

* Preter-def. *Rimási*, *rimanésti*, *rimáse* ; *rimanémmo*, *rimanéste*, *rimásero* : I remained, &c.

Preterperf. *Ho rimáso*, or *sóno rimáso*, I have remained.

G

* Future.

* Future. *Rimarrò, rimarrái, rimarrà*, I shall remain, &c.

* Imperative. *Rimáni, rimánga ; rimaniámo, rimanéte, rimángano* : remain thou, let him remain.

* Optative. *Che rimánga, rimánga, rimánga ; rimaniámo, rimanidte, rimángano* : that I may remain.

Imperf. *Che rimanéssi*, that I might remain,

* Second Imp. *Rimarréi, rimarrésti*, I should or would remain.

Infinitive. *Rimanére*, to remain. Gerund, *rimanéndo*, remaining. Participle, * *rimáso*, remained.

SOLE'RE, to be wont, or used to.

* Indicative, Present. *Sóglio, suóli, suóle ; sogliámo, soléte, sógliono*, I am wont, &c.

Or *Sóno solíto*, I am wont ; *séi solíto*, thou art wont ; *è solíto*, he is wont ; *siámo solíti*, we are wont ; *siéte solíti*, you are wont ; *sóno solíti*, they are wont.

And in like manner through all the tenses ; as, *éra solíto*, I was wont ; *non éra solíto*, I was not wont, &c.

Imp. *Soléva*, &c. I was accustomed, &c.

Preterperf-def. *Fúi solito*, &c.

* Imperative. *Suóli, sóglia ; sogliámo, soléte, sógliano* : be thou wont, let him be wont, &c.

* Optative and Subjunctive. *Che sóglia, sóglia, sóglia ; sogliámo, sogliáte, sógliano* : that I may be wont, &c.

Che soléssi, that I might be wont, &c.

Second Preterimperf. *Saréi solito*, I should or would be wont, &c.

Infinitive. *Solére*, to be wont. Gerund, *soléndo*, wonted. Participle, *solíto*, wont. Another Gerund, *esséndo solíto*, being wont.

TENE'RE, to hold.

* Indicative, Present. *Téngo, tiéni, tiéne ; teniámo, tenéte, téngonò* : I hold, thou holdest, he holds ; we hold, you hold, they hold.

Imp.

Imp. *Tenéva*. I did hold.

* Preter-def. *Ténni, tenésti, ténne* ; *tenémmo, tenéste, ténnero* : I held, thou heldest, he held ; we held, you held, they held.

Preterperf. *Ho tenúto*, &c.

* Future. *Terrò terrái, terrà* ; *terrèmo, terréte, terranno* : I shall hold, thou shalt hold, he shall hold, &c.

* Imperative. *Tièni, tènga* ; *teniámo, tenéte, tèngano* : hold thou, &c.

* Optative and Subjunctive. *Che tènga, tènga, tènga* ; *teniámo, teniáte, téngano* : that I may hold, &c.

Imper. *Che tenéssi, tenéssi, tenésse* ; *ssimo, ste, ssero* ; I might hold, thou might'st hold, &c.

* Second Imp. *Terrèi, terrésti, terrébbe* ; I should or would hold.

Infinitive. *Tenére*, to hold. Gerund, *tenéndo*, holding. Participle, *tenúto*, held.

VALE'RE, to be worth.

* Indicative, Present. *Váglio, váli, vále* ; *vagliámo, valéte, vágliono* : I am worth, thou art worth, he is worth ; we are worth, you are worth, they are worth.

* Imperf. *Valéva, valévi, valéva*, &c. I was worth, thou wast worth, he was worth, &c.

* Preter-def. *Válsi, valésti, válse* ; *valémmo, valéste, válsero* : I was worth, thou wast worth, he was worth, &c.

Preterpluperf. *Ho valúto*.

* Future. *Varró, varrái*, &c. I shall be worth, &c.

Imperative. *Váli, vágliá* ; *vagliámo*, &c. be thou worth, let him be worth ; let us be worth, &c.

* Optative. *Che vágliá, vágliá, vágliá* ; *vagliámo, vagliáte, vágliano* : that I may be worth, &c.

Imperf. *Che valéssi*, &c.

Second Imp. *Varrei*, &c.

Infinit. *Valére*. Gerund, *valéndo*. Participle, *valúto*.

VEDE'RE, to see.

Indicative, Present. *Védo, védi, véde* ; *vediámo, vedéte, védono* :

vedo : I see, thou seest, he sees ; we see, you see, they see.

Imper. *Vedeva, vi, va ; vámo, váte, váno* : I did see, &c.

* Preter-def. *Vídi, vedésti, víde ; vedémmo, vedéste, vídero* ; I saw, thou sawest, he saw ; we saw, you saw, they saw.

Preterperf. *Ho vedúto, or vísto, &c.* I have seen, &c.

* Future. *Vedrò, rái, rà ; rémo, réte, ráno* : I shall see, thou shalt see, he shall see, &c.

Imperative. *Védi, véda ; vediámo, vedéte, vedano* : see thou, let him see ; let us see, see you, let them see.

Optative. *Che véggia, véggia, véggia ; vediámo, vediáte, véggano* : that I may see, that thou mayest see, that he may see, &c.

Imperf. *Che vedéssi*, that I might see, &c.

* Second Imperf. *Vedrèi*, I should see, &c.

Infinitive. *Vedere*. Gerund, *vedèndo*. Participle, *vedúto*, or * *visto*, seen. They say also *veggo, veggiamo*, and *vegendo* instead of *vedo, vediamo, vedendo*.

Of the Verbs in ere short.

OF all the verbs in *ere* short, there are none regular, except those which I have put just after the verb *crédere*.

All the rest, of which there is a great number, are irregular ; some in the present tense, most of them in the preterperfect-definite, some in the future, and almost all in the participle.

A new and general Rule, to learn in a short time all the Irregular Verbs in ere short.

We are taught by an axiom in philosophy, that *frustra fit per plura, quod potest fieri per pauciora*. And it is in conformity with this maxim, that I have reduced all the irregular verbs in *ere* short, to one single rule.

These five verbs, *conóscere*, to know ; *créscere*, to grow ; *náscere*, to be born ; *nuócere*, to hurt, (*morally*), *rómpere*

rompere, to break ; form the preterperfect definite, and the participles, as follow :

Preter-def.	Participle.
<i>conóbbi</i>	<i>conosciúto.</i>
<i>crébbi</i>	<i>cresciúto.</i>
<i>náqui</i>	<i>náto.</i>
<i>nócqui</i>	<i>nociúto.</i>
<i>rúppi</i>	<i>róto.</i>

Generally speaking, all the other verbs ending in the infinitive in *ere* short, form the preterperfect-definite in *si*, and the participle in *so*, *to*, or *sto*.

†† Though this rule might suffice for all the preterperfect definites of verbs terminated in *ere* short ; yet we may also observe that the same verbs may be terminated in thirteen different ways, which will make however but one and the same rule.

* * You will see in the terminations, which are placed in direct lines, that there is a star at the end of some of them, and there are others without that mark. The star at the end is intended to show that those verbs make the participle in *to* ; the verbs that have no star make the participle in *so*, or in *esso*.

Terminations of the Verbs in ere short.

The verbs in *ere*, short, are terminated in the infinitive.

- | | | |
|-------|---|---|
| * 128 | 1. In <i>cere</i> : as, <i>víncere</i> , <i>tórcere</i> , <i>cuócere</i> . | * |
| 131 | 2. In <i>dere</i> : as, <i>árdere</i> , <i>chiúdere</i> , <i>rídere</i> . | |
| 132 | 3. In <i>gere</i> : as, <i>piángere</i> , <i>spíngere</i> , <i>léggere</i> . | * |
| 133 | 4. In <i>gliere</i> : as, <i>cógliere</i> , <i>sciógliere</i> , <i>tógliere</i> . | * |
| 134 | 5. In <i>ere</i> : as, <i>tráere</i> , obs. now <i>trárre</i> , &c. | * |
| 135 | 6. In <i>lere</i> : as <i>svéllere</i> . | * |

* The figures in the margin refer to the pages where the verbs of a similar termination are conjugated.

7. In

- 135 7. In *mere* : as, *imprimere*, *opprimere*. Preter-def. *impréssi*, *oppréssi*. Participle, *impréssso* ; *oppréssso*.
- 136 8. In *nere* : as, *pónere*, obs. now *porre*, *riponere*, obs. *riporre*. Participle, *riposto*.
- 137 9. In *ndere* : as, *préndere*, *réndere*, *rispóndere*, *nascóndere*. Participle, *présso*, *résso*, or *rendúto*, *rispósto*, *nascóso*, or *nascósto*.
- 138 { 10. In *pere* : as, *rómpere*, makes in the perfect defin. *rúppi*, in the participle, *róttö*.
- 138 { 11. In *rere* : as, *córrere*, *concórrere*.
- 138 { 12. In *tere* : as *méttere*, *músi*, *méssso*.
- 139 13. In *vere* : as, *scrivere*, *vívère*.

* * * Change all these terminations into *si*, and you will find the preterperfect definite of them all, in which consists the greatest irregularity : example ; to find the preter-definite, of *víncere*, *tórcere*, *árdere*, *préndere*, *piángere*, *rispóndere*, only change their terminations, *cere*, *dere*, *gere*, *ndere*, into *si*, and you will find, *vínsi*, *tórsi*, *úrsi*, *prési*, *piánsi*, *rispósi*.

* * * Observe, that the verbs written with two *gg*'s before the penultima, drop them, and double the *s* in the preterperfect definite, and the *t* in the participle ; example, *leggere*, *réggere*, &c. To form the preterperfect definite, we must change the termination *ggere* into *ssi*, and for the participle into *tto*, and we shall find *léssi*, *réssi*, *létto*, *réttö*, &c.

Take notice likewise, that the verbs terminating in *gliere*, always retain the *l*, and only lose *giere* in the preterperfect definite ; the same rule serves for the participle : example, *cógliere*, *sciógliere*, *scégliere*, *tógliere*, &c. take from those words *giere*, there remains *col*, *sciol*, *scel*, *tól* ; and by adding *si* to them in the preterperfect definite, and in the participle *to*, we shall find, *cólsi*, *sciólsi*, *scélsi*, *tólsi*, *cólto*, *sciólto*, *scélto*, *tólto*, &c.

* * * To conjugate these verbs with ease, remember that there are always three irregular, and three regular persons, in the preter-definite.

The three irregular persons are the first and third singular, and the third plural, which are very easy to be formed, if we only observe, that the first person is always

always terminated in *i*; *vinsi, ársi, piánsi*; change *i* into *e*, and it is the third singular; *vinse, árse, pianse*; and by adding *ro* to the latter it becomes the third plural, *vinsero, ársero, piánsero*; and so of the rest.

Example,

<i>prési, scrissi</i>	<i>prése, scrisse,</i>	<i>présero, scríssero,</i>
<i>rédi, léssi,</i>	<i>rése, lésse.</i>	<i>réséro, lèssero.</i>

The three regular persons are, the second singular, and the first and second plural. There is frequently more difficulty in finding out these than the irregular persons, because we confound one with the other. Now the true way to avoid being mistaken in this point is, to remember that the second person singular of the preter-definite in all verbs, as well regular as irregular, is formed from the infinitive, by changing *re* into *sti*; as, *vincere, vincésti, árdere, ardésti*; *piangere, piangésti*; except the verb *essere*.

The first person plural is also formed from the infinitive by changing *re* into *mmo*; as, *amare, amámmo*; *vedere, vedémmo*; *leggere, leggémmo*.

The second person plural of the preterperfect definite is formed in all the verbs from the second of the singular, by changing its final *i* into *e*; as *vincésti, vincéste*; *ardésti, ardéste*; *piangésti, piangéste*. Thus we shall find, *vinsi, vincésti, vinse*; *vincémmo, vincéste, vinsero*; *ársi, ardésti, árse*; *ardémmo, ardéste, ársero*.

These observations should be carefully remembered, as being very necessary for conjugating the irregular verbs.

* * We must also remember, that the verbs terminated in *ere* and *vere*, as, *tráere, scrívere*, double the letter *s* in the preterperfect definite, and the letter *t* in the participle: example; *trássi, scrissi, trátto, scrítto*.

The above rule would be sufficient for learning the irregularity of the verbs in *ere* short; yet, for the greater conveniency of learners, I have thought proper to explain these thirteen terminations more at large, in order to obviate all the difficulties that may occur.

Of the Verbs terminated in cere.

The verbs in *cere* form the preterperfect definite, by changing *cere* into *si*, and the participle into *to*: as,

CUOCERE, to bake, to cook. Present, *cuóco, cuóci, cuóce*; *cuociámo, cuocéte, cuócono*: I bake, thou bakest, he bakes: we bake, you bake, they bake.

Imp. *Cuocéva, vi, va*; *vámo, váte, vano*: I did bake, thou didst bake, he did bake, &c.

* Preter-def. *Cóssi, cuocésti, cósse*; *cuocémmo, cuocéste, cóssero*: I baked, thou didst bake, he baked, &c.

Preterp. *Ho cótto* I have baked.

Preterp. *Aveva cótto*, I had baked.

Future. *Cuocerò, rái, rà*; *rémo, réte, ránno*: I shall bake, thou shalt bake, he shall bake, &c.

Imper. *Cuóci, cuóca*; *cuociámo, cuocéte, cuócano*: bake thou, let him bake, &c.

Opt. *Che cuóca*. Imperf. *che cuocéssi*. Second Imp. *cuoceréi*. Infinitive, *cuocere*. Participle, * *cótto*. Gerund, *cuocéndo*.

CONDU'CERE, obs. CONDURRE, to conduct. Present, *condúco, condúci, condúce*; *conduciámo, conducéte, conducono*: I conduct, thou conductest, he conducts; we conduct, &c.

Imperf. *Conducéva, vi, va, &c.* I did conduct.

Preter-definite. *Condússi, conducésti, condússe*; *conducémmo, conducéste, condússero*: I conducted, thou didst conduct, he conducted, &c.

* Future. *Condurrò, rái, rà*; *rémo, &c.* I shall or will conduct, &c.

Imperative. *Condúci, condúca, &c.* conduct thou, &c.

Optative. *Che condúca*. Imperf. *che conducéssi*. Second Imperfect, * *condurréi*. Participle, * *condótto*. Gerund, *conducéndo*.

RILU'CERE, to shine. Present, *rilúco, rilúci, rilúce*; *riluciámo, rilucéte, rilúcono*: I shine, thou shinest, he shines, &c. Imperfect, *rilucéva, &c.* I did shine, &c.

Preter-

Preter-definite. *Rilússi, rilucésti, rilússe ; rilucémmo, rilucéste, rilússero* : I shined, thou didst shine, he shined, &c. Future, *rilucerò*, I shall shine, &c.

Imperative. *Rilúci, rilúca ; riluciámo, rilucéte, rilúcano* : shine thou, let him shine, &c.

It has no Optative. Subjunctive. *Che rilúca, rilúca, rilúca ; riluciámo, riluciáte, rilúcano* : that I may shine, &c. Imperfect, *rilucéssi*, &c. that I might shine, &c. Second Imperfect, *riluceréi*, &c. I should shine, &c. It has no Participle. Gerund, *rilucéndo*, shining.

VÍNCERE, to win. Present, *vínco, vinci, vince ; vinciámo, vincéte, vincono* : I win, thou winnest, he wins, &c. Imperfect, *vincéva*, I did win. * Preter-definite, *vinsi, vincésti, vinse ; vincémmo, vincéste, vinsero* : I won, &c. Preter-perfect, *ho vinto*, I have won. Future, *vincerò*, I shall win. Imperative, *vinci, vinca, &c.* win thou, let him win, &c.

Optative and Subjunctive. *Che vinca*. Imperfect, *che vincéssi*. Second Imperfect, *vinceréi*. Participle, * *vinto*.

TÓRCERE, to twist. Present, *tórco, tórci, torce ; torciámo, torcéte, torcono* : I twist, thou twistest, he twists ; we twist, &c. Imperfect, *torcéva*, I did twist. * Preter-definite, *torsi, torcésti, torse ; torcémmo, torcéste, tórsero*. Future, *torcerò*.

Imperative. *Tórci, torca, &c.* twist thou, let him twist, &c.

Optative. *Che torca*. Imperfect, *che torcéssi*. Second Imperfect, *torceréi*. Participle, * *tórto*. Gerund, *torcéndo*.

CONÓSCERE and CRE'SCERE, change *scere* into *bbi*, to form the preter-definite, and make the participle in *sciúto* : as,

Conósco, conósci, conósce ; conosciámo, conoscéte, conoscóno. I know, &c. Imperfect, *conoscéva*. Preter-definite,

definite, *conóbbi, conoscésti, conóbbe*; *conoscémmo, conoscéste, conóbbero*: I knew, &c. Future, *conoscerò, &c.* Imperative, *conósci, conósca, &c.* know thou, let him know, &c.

Optative. *Che conósca.* Imperfect, *che conoscéssi.* Second Imperfect, *conosceréi.* Participle, **conosciúto.*

CRE'SCO, crésci, crésce; *cresciámo, crescéte, créscono*: I grow, thou growest, he grows; we grow, you grow, they grow. Imperfect, *crescéva, I did grow.* Preter-definite, *crébbi, crescésti, crébbe.* Future, *crescerò, I shall grow.*

Imperative. *Crésci, créscá, &c.* grow thou, let him grow, &c.

Optative. *Che créscá.* Imperf. *che crescéssi.* Second Imperf. *cresceréi, I should grow, &c.* Participle, **cresciúto.*

NA'SCERE and *NUÓCERE* make the preterperfect definite in *qui*.

NA'SCERE, to be born. Present, *násco, násci, násce*; *nasciámo, nascéte, náscono*: I am born, thou art born, he is born; we are born, you are born, they are born. Imperfect, *nascéva, I was born.* Preter-definite, *nácqui, nascésti, nácque*; *nascémmo, nascéste, nácquero*: I was born. Future, *nascerrò, I shall be born.*

Optative. *Che násca.* Imperfect, *che nascéssi.* Second Imperfect, *nascereí.* Participle, **náto.* Gerund, *nascendo.*

NUÓCERE, to hurt (morally). Present, *nuóco, nuóci, nuóce*; *nuociámo, nocéte, nuócono*: I hurt, &c. Imperfect, *nuóceva, I did hurt.* Preter-definite, **nócqui, nuocésti, nócque*; *nuocémmo, nocéste, nuócquero*: I did hurt, or I hurt, &c. Future. *Nuocerò, &c.*

Imperative. *Nuóci, nuóca, &c.* hurt thou, let him hurt, &c.

Optative. *Che nuóca.* Imperfect, *che nocéssi.* Second Imperf. *nuoceréi.* Participle, **nociúto.* Gerund, *nocéndo.*

Of the Verbs in dere.

THE verbs in *dere* form the preterperfect definite in *si*, and the participle in *so* : as,

A'RDERE, to burn. Present, *Ardo, árdì, árde* : *ardíamo, ardéte, árdono* : I burn, thou burnest, &c.

Imperfect. *Ardeva*, I did burn. * Preter-definite, *ársi, ardésti, árse* ; *ardémmo, ardéste, ársero* : I burnt, he burnt, &c. Future, *arderò*, I shall burn, &c.

Imperative. *Ardì, árda* ; *ardíamo, ardéte, árdano* : burn thou, let him burn, &c.

Optative. *Che árda, árda, árda* ; *ardíamo, ardiáte, árdano* : that I may burn, &c. Imperfect, *che ardéssi*. Second Imperfect, *arderéi*. Participle, * *árso*, burnt. Gerund, *ardéndo*, burning, or in burning.

I shall put no more tenses of the verbs than the present, the preterperfect definite, and the participles, none but these being irregular.

CHIU'DERE, to shut ; *chiúdo*, * *chiúsi, chiúso*.

And so of the rest ; except,

CHIE'DERE, to ask ; which makes in the preter-def. * *chiési*, and the participle, * *chiéstó*, and not *chiéso*.

PE'RDERE, makes in the preter-definite, *perdéi*, or *perdétti* and * *pérsi* : in the participle, *perduto*, and * *pérso*.

RI'DERE, to laugh ; *rído*, * *rísi*, * *riso*.

-RÓDERE, to gnaw : *ródo*, * *rósi*, * *róso*.

Observe, that all these verbs have the preter-definite in *ei* and *etti*. It is more elegant to say, *chiudéi, perdéi*, &c. than *chiúsi, pérsi*, &c. This is to avoid the ambiguity that might arise between *chiúsi, pérsi*, &c. the first person of the preter-definite, and *chiúsi, pérsi*, &c. nouns adjective.

The participle of the verbs in *dere*, short, is always terminated in *so*. Except the verbs *chiedere* and *pèrdere*, which make *chiési*, and *pérsi*, *chiedúto*, or *chiéstó*, and *perduto*.

* * * You

* * You perceived, after the conjugation of the verb *crédere*, that *cédere* is a regular verb; its compounds are not; for they form the preter-definite in *essi*, and the participle in *esso*. Example:

SUCCE'DERE, to succeed, *succédo*, * *succéssi*, * *succéssó*.

CONCE'DERE, to agree, to grant, or yield to; *concédo*, * *concéssi*, * *concéssó*.

I apprehend that those two verbs, as well as *pérdere*, to lose, are regular and irregular, since we may likewise say, *succedéi*, *succedétti*, *succedúto*; *concedéi*, *concedétti*, *concedúto*: *perdéi*, *perdétti*, *perdúto*; and in like manner all the compounds of the verbs *cédere* and *pérdere*.

Of the Verbs in *endere*.

THE verbs in *endere* form the preter-definite in *ei* and *si*, and the participle in *esso*: example,

ATTE'NDERE, to attend; *attendéi*, * *attési*, * *attésó*.

PRE'NDERE, to take; *prendéi*, * *prési*, * *présó*.

RE'NDERE, to render; *rendéi*, *rési*, *résó*.

This verb also forms the participle in *uto*, as *rendúto*. The latter is better than *résó*.

Féndere, to cleave, and *pendere*, to hang, are regular. In the preter-definite they make *fendéi* or *fendétti*, *pendéi*, or *pendétti*, in the participle, *fendúto* and *pendúto*.

Take notice nevertheless, that the compounds of those two verbs are irregular, and they make the preter-definite in *esi*, the participle in *eso*, like *diféndere*, to defend, * *difési*, * *difésó*: *appéndere*, to hang, or fix up, * *appési*, * *appésó*, &c.

Of the Verbs in *gere*.

THE verbs in *gere* make the preter-definite in *si*, and the participle in *to*; as,

CI'NGERE, to gird; *cíngo*, preter-definite, * *cínsi*, *cíngesti*, *cínse*. Participle, * *cínto*.

SPI'NGERE,

SPI'NGERE, to push ; * *spingo*, *spinsi*, * *spinto*.

PÓRGERE, to offer ; *pórgo*, * *pórsi*, * *póрто*.

U'NGERE, to anoint ; *úngo*, * *únsi*, * *únto*.

SPA'RGERE, to shed. Present, *spárgo*. Preter-definite, *spársi*. Participle, * *spárso*.

To which we may also add *estínguere*, *estínguo*, * *estínsi*, * *estínto*.

E'RGERE, to erect ; *érgo*, * *érsi*, * *érto*.

All these verbs have the preter-definite in *ei* and *etti* ; but regularly their participle is in *to*. *Immérgere*, *dispérgere*, *térgere*, an obsolete verb (but poetical), and some others of the like sort, have it in *so*. Both those participles are formed of the first syllable of the present indicative joined to the syllable *to* or *so*. For instance, of *cíngere* we make *cínto*, of *spárgere*, *spárso*. If the infinitives of those verbs are accented on the second syllable, the participle is then formed on the two first syllables added to *to* or *so*.

Thus from *immérgere* is formed *immérso*, of *disgiúngere*, *disgiúnto*, &c.

* * Remember that the participle of the verb *spárgere*, is *spárto*, and *spárso*, not *spargiúto*, except in poetry for the sake of rhyme, or to serve the measure of the verse, and even there we ought to use it as little as possible.

Observe, that verbs which have a vowel before *gere* must be written with two *gg*'s, and that they double the letter *s* in the preter-definite ; as,

Fríggere, to fry ; *friggo*, *fríssi*, *fríggésti*, &c. *frítto*.

Léggere, to read ; *léggo*, *léssi*, *leggésti*, &c. Participle, *létto*.

Take care not to say, *frigiúto*, or *leggiúto*.

* * Of the Verbs in *gliere*.

Observe that besides the irregularity in the preter-definite, and the participles of verbs ending in *gliere*, they are also contracted or abridged in the infinitive, and in the future and second imperfect tenses ; as,

CÓGLIERE, or CÓRRE, and Cór, to gather. Future, *corrò*. Second Imperfect, *corrèi*.

The

The verbs in *gliere*, change their terminations into *lsi*, to form the preter-definite; and in *lto*, to make the participle. The conjugating of *cogliere*, *cólsi*, *cólto*, will serve as a rule for those verbs that are of the same termination.

* * Indicative, Present, *cólgo*, and *cóglio*, I gather; *cógli*, *cóglie*; *cogliámo*, *cogliéte*, *cólgono*. Imperfect, *cogliéva*, I did gather. * Preterperfect-definite, *cólsi*, *cogliésti*, *cólse*, *cogliémmo*, &c. I gathered. Future, *corrò*, &c. I will or shall gather.

* Imperative. *Cógli*, *cólga*, or *cóglia*; *cogliámo*, *cogliéte*, *cógliano*, or *cólgano*: let him gather.

Optative. *Che cóglia*, or *cólga*, &c. Imperfect, * *che cogliéssi*. Second Imperfect, * *corréi*. Participle, * *cólto*.

TÓGLIERE, or TÓRRE. Present, * *tólgo*, or *tóglio*. Preter-definite, * *tolsi*, *togliésti*, &c. Future, * *torrò*.

Optative. * *Tólga*. Imperfect, *togliéssi*. * Second Imperfect, *torréi*. Participle, *tólto*.

SCIÓGLIERE, or SCIÓRRE, to loosen. Present, * *sciólgo*, or *scióglio*. Preterperfect-definite, * *sciólsi*, *sciogliésti*. Participle, *sciólto*.

SCE'GLIERE, to choose, is not abridged in the infinitive, like the above verbs: it forms in the present, *scélgo*, *scégli*, *scéglie*; *scegliámo*, *scegliéte*, *scélgono*. * Preterperfect-definite, *scélsi*. * Participle, *scéllo*.

* * Of the Verbs in here.

IF there were any such thing in the Italian language as a verb terminated in *here*, it would be *tráhere*, to draw, with its several compounds. But the present orthography is to write them without an *h*.

This verb is also contracted in the infinitive.

Of *tráere*, we form *trárre* or *trár*. *Trássi* is the preter-definite, and *trátto*, the participle.

* Indicative,

* Indicative, Present. *Trággo, trái, trée; trajámo, traéte, trággono*, I draw, &c. Imperfect, *traéva*.

* Preterperfect-definite, *trássi, traésti*, &c. * Future, *trarrò*.

* Imperative. *Trái, trággu; trajamo* or *traggiámo, traéte, trággono*.

* Optative. *Che trágga*. Imperfect, *che traéssi*.

* Sec. Imp. *Trarréi*. Participle, *trátto*. Gerund, *traéndo*.

Observe the same rule in its compounds. *Contráere, attráere, distráere*, &c. which make *contrárre, attrárre, distrárre*, &c. They form the preter-definite in *ssi*, as *contrássi, attrássi, distrássi*, and the participle in *to*, as, *contrátto, attrátto, distrátto*, &c.

Of the Verbs in *lere*.

OF all the verbs in *lere*, there is only the verb *svéllere*, to pluck, that change *e* into *si*, to form the preterperfect-definite, and into *to*, for the participle. Present, * *svélsi, svellésti*. Future, *svellerò*. Participle, *svélto*.

Of the Verbs in *mere*.

PRE'MERE, SU'MERE, and their compounds, are the only regular verbs for this rule.

Prémere, to press. Present, *prémo*. Preterperfect-definite, * *préssi* and *preméi*, or *premétti*. Participle, *premúto*.

Its compounds in *imere* make the preterperfect-definite in *ssi*, and the participle in *sso*; as,

Opprímere, * *oppréssi, opprésso*.

Imprímere, * *impréssi, imprésso*.

Súmere is obsolete: its compounds make * *súnsi, súnto*, as *Assúmere*, * *assúnsi, assúnto*; *consumere*, (now *consumáre*), *consúnsi, consúnto*, and *consumáto*.

Of the Verbs in nere.

PO'NERE, obs. is also irregular, with its compounds. It changes the infinitive into *órre*, so that we say, *pórre*, to put; *dispórre*, to dispose, &c. instead of, *pónere*, and *dispónere*. We may change *nere* or *erre*, into *si*, for the preter-definite, and into *sto* for the participle; saying, * *pósi*, *dispósi*, *pósto*, *dispósto*, &c.

The preter-definite may also terminate in *ei*, as *ponéi*, *disponéi*, &c. But the participle always makes *sto*. Nay it would be very wrong to say, *esposáto*, *disposáto*, and this should be carefully minded, because foreigners are apt to commit this error. The French are led into it by the turn of their language; and other nations, by frequently meeting with the word *posáto* in printed books. But you are to take notice, that this word is derived from the verb *posáre*, and not from *pónere* or *pórre*. For the same reason we do not say, *posái*, for *pósi*, or *ponéi*, this word being used only for the first person of the preter-definite of the same verb *posáre*. Consequently, we must never say *disposái*, *esposái*, &c. for the verbs are the compounds of *pónere* and not *posáre*.

* * Remember the two remarks made on the verbs ending in *lere*, *nere*, *nire*, which take the letter *g* in the present, and change *le*, *ne*, *ni*, into *r* in the future, &c.

* Present. *Póngo*, *póni*, *póne*; *poniámo*, *ponéte*, *pón-gono*: I put, &c. Imperfect, *ponéva*.

* Preterperfect-definite. *Pósi*, or *ponéi*, *ponésti*, *póse*; *ponémmo*, *ponéste*, *poséro*. Future, *porrò*.

* Imperative. *Póni*, *póngá*; *poniámo*, *ponéte*, *pón-gano*.

Optative. *Che póngá*, *a*, *a*; *poniámo*, *poniáte*, *pón-gano*.

Imperfect. *Che ponéssi*. Second Imperfect, *porréi*,

* Participle, *pósto*. Gerund, *ponéndo*.

Conjugate its compounds after the same manner.

Of the Verbs in *ondere*.

BY changing *ondere* into *si*, or *re* into *i*, as in the case of regular verbs, you form the preterperfect definite. The participle is in *osto*, *uso*, or *oso*.

RISPÓNDERE, to answer. Present, *rispóndo*, *rispóndi*, *rispónde*; *rispondiámo*, *rispondéte*, *rispóndono*. Imperfect, *rispondéva*. *Preterperfect-definite, *rispósi*, *rispondésti*, *rispóse*; *rispondémmo*, *rispondéste*, *rispósero*. Future, *risponderò*.

Imperative. *Rispóndi*, *rispónda*; *rispondiámo*, *rispondéte*, *rispóndano*.

Optative. *Che rispónda*, *da*, *da*; *rispondiámo*, *rispondiáte*, *rispóndano*. Imperfect, *che rispóndéssi*. Second Imperfect, *risponderéi*. *Participle, *rispósto*.

NASCÓNDERE, to hide. Present, *nascóndo*. *Preterperfect-definite, *nascósi*. Participle, *nascósto*.

The verb FÓNDERE, to melt, does not make the preter-definite, in *osi*, but in *usi* or *ei*. You must therefore say *fondei*, or *fúsi*, *fondésti*, *fondè*, or *fúse*; *fondémmo*, *fondéste*, *fondérono*, or *fúsero*.

* * Note, that *fúsi*, *fúse*, &c. is not used at present, except in compounds; as in the verb *confóndere*, *difféndere*, &c. which in the preter-definite makes *confúsi*, and *confondéi*; *diffúsi*, *diffondéi*, &c. and in the participle, *confúso*, *diffúso*, &c.

Though in the preter-definite we meet with *confúsi*, and *diffúsi*, yet it is more advisable to make use of *confondéi*, and *diffondéi*. This is on account of the ambiguity in those words, when they form the first person of the preter-definite, and when they are nouns adjective, as we have observed of *chièsi* and *pèrsi*.

The participle of the verb *fóndere*, makes *fúso* and *fondúto*. The last is the best; the other is used only for compound verbs.

TÓNDERE, to shear, does not make *tósi*, but *tondéi*, *tondésti*, *tondè*. Participle, *tondúto*, and not *tóso*, the latter being abridged from *tosáto*, which comes from the verb *tosáre*.

Of the Verbs in pere.

RO'MPERE, to break, is, with its compounds, the only irregular verb of this termination ; in the present it forms *rómpo, rómpi, rómpo* ; *rompiámo, rompéte, rómpo*. Imperfect, *rompéva*. *Preterperfect-definite, *rúppi, rompésti, rúppe* ; *rompémmo, rompèste, rúppero*. Future, *romperò*. *Participle, *rótto*.

Of the Verbs in rere.

CO'RRERE, with its compounds, to run, is also the only verb that ends in *rere* short ; it makes the preter-definite in *si*, and the participle in *so* ; as,

CÓRRERE, to run. Present, *córró, córri, córre* ; *corriámo, corréte, córrono*. Imperfect, *corréva*. Preterperfect definite, Pret. *córsi, corrésti, córse* ; *corrémmo, corréste, córsero*. Future, *correrò*. Imperative, *córri, córra, &c.*

Optative. *Che córra, córra, córra* ; *corriámo, corriáte, córrano*. Imperfect, *corréssi*. Second Imperfect *correréi, correrésti, &c.* * Participle, *córso*. Gerund, *corréndo*.

ACCÓRERE, to run to. Preter-defin. *accórsi*. Participle, *accórso* ; and all the other compounds in the same manner.

Of the Verbs in tere.

ME'TTERE, to put, does not make in the preter-definite *méssi*, but *mísi, mettésti, míse* ; *mettémmo, mettéste, mísero* : I put, thou puttest, &c. Participle, *mésso* ; we sometimes meet with *méssero, proméssero* ; but it is more in verse than in prose.

PROMÉ'TTERE to promise, makes *proméssi* and *promísi*. Participle, *promésso*.

RIFLÉ'TTERE, to reflect, is irregular only in the participle. We do not say in the preter-definite *rifléssi*,
but

but *riflettei*. The participle makes *riflettúto*: but this word is grown obsolete. It is customary now to use the participle of the verb *fáre*, joined to the word *riflessióne*. As, having reflected, *avéndo fatto riflessione*; I have reflected upon that, *io ho fatto riflessione sopra ciò*, &c.

RISCUÓTERE, *riscóssi, riscósso*, to receive.

SCUÓTERE, to shake, makes **scóssi, scosso*.

PERCUÓTERE, to strike, makes, *percóssi, percuotéi, percósso*.

Of the Verbs in *ucere*.

THE verbs *prodúcere, addúcere, ridúcere, indúcere, sedúcere, condúcere, dedúcere, tradúcere*, which mean, to produce, to allege, to reduce, to induce, to seduce, to conduct, to deduct, to translate, are also contracted, in the infinitive. We say, *produrre, addurre*, &c. Their preter-definite is *prodússi, addússi*, and their participle is terminated in *otto*, as *prodóto, addóto*, &c.

* * Note, That we likewise say, *addúr, produr*, &c. which makes a third infinitive. But in prose, we must make use of that in *ur*. The other two are proper only for verse, though some authors of reputation have used them in prose.

The other verbs, terminating in *úcere*, do not change the infinitive. Therefore we must take care to say *rilúcere*, but never *rilúrre*, and so of the rest.

Of the Verbs in *vere*.

TO form the preterperfect definite of verbs in *vere*, you must change *vere* into *ssi*, or *si*. The participles are different.

MUÓVERE, to move. Preter-definite *móssi*. Participle, *mósso*. All the compound verbs form the preter-definite in *ei*, as *promuovéi, commuovéi*, &c.

SCRÍVERE, to write; *scríssi*, part. *scrítto*.

VÍVERE,

VI'VERE, to live; **vissi, vivésti, visse*. Participle, *vissuto, or vivuto*.

ASSÓLVERE, to absolve, having a consonant before *vere*, makes in the preterperfect-definite *assolsi, assolvésti, assólse, &c.* Participle, *assólto, assolúto*.

RISÓLVERE, to resolve. Present, *risólvo*. Preterperfect-definite, **risólsi, risolvésti*; or *risolvei, or risolvétti*. Participle, *risolúto*.

* * Remember that the optative of verbs ending in *ere* and in *ire*, is formed of the first person indicative, by changing *o* into *a*; as, *vedere, védo, véda*; *scrivere, scrivo, scriva*; *cogliere, cólgo, cólga*; *credere, crédo, créda*; *dormire, dórmó, dóрма*; *sentire, sènto, sènta*; *finire, finísco, finísca*; *dire, dico, dica*. And so of all the other verbs, except *essere, sapere, avere, and dovere*.

Irregulars of the Third Conjugation.

IN the third conjugation there are six verbs more irregular than the rest, viz. *dire*, to say; *morire*, to die; *salire*, to ascend; *udire*, to hear; *venire*, to come; *uscire*, to go out.

DIRE, to say.

I apprehend the verb *dire*, is only an abridgment of *dicere*, which was used by the ancients. I give it however a place among the irregulars of the third conjugation, in order to comply with the custom of other grammarians.

* Present. *Dico, dici, dice*; *diciamo, dite, dicono*, I say, thou sayest, he says; we say, you say, they say.

Imperfect. *Diceva, vi, va*; *vamo, vate, vano*.

* Preterperfect-definite. *Dissi, dicésti, disse*; *dicémmo, dicéste, dissero*: I said, thou didst say, he said; we said, you said, they said.

Preterperfect. *Ho detto*, I have said.

Future. *Dirò*, I shall say.

* Imperative. *Di, dica*; *diciamo, dite, dicano*; say thou, let him say; let us say, say you, let them say.

* Optative.

*Optative. *Che dica, dica, dica ; diciámo, diciáte, dicano :* that I may say, thou may'st say, he may say, &c.

Imperfect. *Che dicéssi.* Second Imperfect, *diréi.*

*Participle. *Détto.* Gerund, *dicéndo.*

MORÍRE, to die.

Moríre has no irregularity, but by making the present tense in two different manners.

* Indicative, Present. *Muójo, muóri, muóre ; muojámo, moríte, muójono ;* or *móro, móri, more,* &c. I die, thou diest, he dies ; we die, you die, they die.

Imperfect. *Moríva, vi, va ; vámo, váte, vano.*

Preterperfect-definite. *Moríi moristi, morì ; morímmo, moríste, morírono,* and not *mórsi*, which comes from *mórdere*.

Preterperfect. *Sono móрто,* I am dead.

Future. *Morrò,* and *mórirò,* I shall or will die.

* Imperative. *Muóri, muója ; muojámo, moríte, muójano ;* die thou, let him die, &c.

* Optative and Subjunctive. *Che muója, muója, muója ; mojámo, mojáte, muójano.*

Imperfect. *Che moríssi.* Second Imperfect, *morréi,* and *móriréi.*

Participle. *Móрто.* Gerund, *moréndo.*

SALÍRE, to come or go up.

Salíre, is irregular, like *moríre* ; because its present tense is formed two ways.

* Indicative, Present. *Sálgo, or ságlio, sáli, sále ; sagliámo or salghiamo, salíte, sálgono, or ságliono :* I go up, &c. Imperfect, *salíva,* &c.

Preter-definite. *Salíi, salísti, salì ; salímmo, salíte, salírono :* I went up. Future, *salirò,* I shall go up.

* Imperative. *Sáli, sálga ; sagliámo, salíte, sálgano ;* go up thou, let him go up, &c.

* Optative. *Che sálga, sálga, sálga, &c.*

Imperfect. *Che salíssi, salíssi, salísse.*

Second Imperfect. *Saliréi, salirésti.*

Participle,

Participle. *Salíto*. Gerund, *saléndo*.

Be particularly careful not to say *sáli* and *saliámo*, instead of *sálghi* and *sagliámo*, or *salghiámo*; because the former words come from the verb *saláre*, to salt, and not from *salíre*, to mount.

UDÍRE, to hear.

The irregularity of *udíre* is only in the present tense, by changing *u* into *o*, in the first, second, and third person singular, and in the third person plural.

* Indicative, Present. *O'do, ódi, óde; udiámo, udíte, ódono*: I hear, thou hearest, he hears; we hear, you hear, they hear.

Imperfect. *Udíva, vi, va; vámo, váte, vano*.

Preterperfect-def. *Udíi, udísti, udì; udímmo, udíste, udírono*: I heard, &c.

Future. *Udirò, rái, rà; rémo, réte, ránno*: I shall or will hear, thou shalt hear, he shall hear.

* Imperative. *O'di, óda; udiámo, udíte, ódano*.

* Optative. *Che óda*, that I may hear.

* Imperfect. *Che udíssi*, that I might hear.

Second imperfect, *udiréi*. Participle, *udíto*. Gerund, *udéndo*.

VENÍRE, to come.

* Indicative, Present. *Véngo, viéni, viéne; veniámo, veníte, véngono*: I come, thou comest, he comes; we come, you come, they come.

Imperfect. *Veníva*, I did come.

* Preterperfect-def. *Vénni, venísti, venne; venímmo, veniste, vénnero*: I came, thou camest, he came; we came, you came, they came.

Preterperfect. *Sóno venúto*. Future, *verrà*, I shall come.

* Imperative. *Viéni, vénga; veniámo, veníte, véngano*; come thou, let him come; let us come, &c.

* Optative, Present. *Che vénga*. Imperfect, *che vénissi*.

Second Imperfect. *Verréi*. Participle, *venúto*. Gerund, *venéndo*.

All

All the compounds of *venire*, as *pervenire*, *rivenire*, &c. are conjugated in the same manner; and so are all the other compounded verbs.

USCIRE, to come or go out.

Uscire is irregular, only by changing *u* into *e* in the present, viz. in the first, second, and third person singular, and the third plural.

* Indicative, Present. *E'sco, èsci, esce; usciamo, uscite, escono*: I come or go out, thou comest or goest out, he comes or goes out; we come or go out, you come or go out, they come or go out.

Imperfect. *Usciva*.

Preterperfect-def. *Uscii, uscisti, uscì; uscimmo, usciste, uscirono*: I came or went out, thou camest or wentest out, he came or went out; we came or went out, &c.

Preterperfect. *Sono uscito*, I am come or gone out.

Future. *Uscirò, uscirai, uscirà, &c.*

* Imperative. *Esci, esca; usciamo, uscite, escano*.

* Optative. *Che esca, esca, esca; usciamo, usciate, escano*. Imperfect, *che uscissi*.

Second Imperfect. *Uscirèi*. Participle, *uscito*. Gerund, *uscendo*.

Aprire to open, makes in the preterperfect-definite, *aprù, or apersi*. Participle, *aperto*.

Coprire, to cover, makes in the preterperfect-definite, *coprù, or copersi*. Participle, *coperto*.

The third conjugation of the verbs terminated in the infinitive in *ire* has another sort of verbs irregular only in the present, which are formed from the infinitive, by changing *ire* into *isco*; as, *ardire*, to dare, of which I have given the following conjugations, to serve as a rule for the rest.

Of the Verbs in *isco*.

IN order to lay down a general rule for the verbs that have the termination in *isco* in the present tense, observe, that some of them do not follow *ardisco* and they

they differ only from the verb *sentire*, in the preterperfect-definite, and in the participle. They are as follow :

Present.	Preterperf.	Particip.
<i>Aprire</i> , <i>áp</i> ro,	<i>ap</i> rii, & <i>ap</i> ersi,	<i>ap</i> erto.
<i>Apparire</i> , <i>appar</i> isco,	{ <i>appar</i> ii, & <i>ap</i> - <i>p</i> arsi,	<i>app</i> arso.
<i>Coprire</i> , <i>có</i> pro,	<i>cop</i> rii, & <i>cop</i> ersi,	<i>cop</i> erto.
<i>Comparire</i> , <i>compar</i> isco,	{ <i>compar</i> ii, & <i>com</i> - <i>p</i> arsi,	<i>comp</i> arso.
<i>Offerire</i> , { <i>offer</i> isco, & <i>off</i> ro,	<i>offer</i> ii, & <i>offer</i> si,	<i>off</i> erto.
<i>Proferire</i> , <i>profer</i> isco,	{ <i>profer</i> ii, & <i>pro</i> - <i>f</i> ersi,	<i>prof</i> erto.
<i>Soffrire</i> , <i>só</i> ffro,	<i>soffr</i> ii, <i>soffr</i> ersi	<i>soff</i> erto.
<i>Seppellire</i> , <i>seppell</i> isco,	<i>seppell</i> ii,	{ <i>sep</i> olto, & <i>seppell</i> ito.

I have made a collection of the regular verbs in *ire*, which are conjugated like *sentire*, as you have already seen in this chapter, page 102, where we treated of the third conjugation of verbs. All the other verbs not contained in that and the preceding collection, form the present in *isco*, and ought to be conjugated like *ardisco*. In this collection there are even some verbs that are also irregular; as, *consentire*, *mentire*, *partire*, when the latter signifies, to divide. We meet with *consentisco*, *mentisco*, and *partisco*. When the latter signifies to share, I should prefer *partisco* to *párto*. On the contrary, when it denotes to go away, you must say *párto*, and not *partisco*. *Bollire*, *convertire*, *soffrire*, also make the first person of the present indicative in *isco*.

* * Before you read over words terminating in *isco*, remember the two remarks concerning the irregularity of the present tense.

The first teaches you that the irregularity of the present indicative is continued in the present imperative and subjunctive.

By the second you learn, that the first and second persons plural of the present tense are never irregular.

ARDIRE,

ARDIRE, to dare.

Indicative, Present. *Ardisco, ardisci, ardisce; ardiamo, ardite, ardiscono*: I dare.

Imperfect. *Ardiva, I did dare; ardivi, va, &c.*

Preterperfect-def. *Ardii, ardisti, ardì; ardimmo, ardiste, ardirono*: I durst, &c.

Preterperf. *Ho ardito.* Future, *Ardirò.*

Imperative. *Ardisci, ardisca; abbiamo ardire, ardite, ardiscano*: dare thou, let him dare, let us dare, &c.

Optative. *Che ardisca, ardisca, ardisca; che abbiamo ardire, che abbiate ardire, ardiscano*: that I may dare, thou mayest dare, he may dare, &c.

Imperfect, *ardissi.* Second imperf. *ardirèi.*

Participle, *ardito.* Gerund, *avendo ardire.*

Conjugate the following words after the same manner.

<i>Abborrire,</i>	<i>isco ii ito</i>	} to	abhor.
<i>Abolire,</i>	<i>isco ii ito</i>		abolish.
<i>Arricchire,</i>	<i>isco ii ito</i>		enrich.
<i>Arrossire,</i>	<i>isco ii ito</i>		blush.
<i>Bandire,</i>	<i>isco ii ito</i>		banish.
<i>Bianchire,</i>	<i>isco ii ito</i>		whiten.
<i>Capire,</i>	<i>isco ii ito</i>		comprehend.
<i>Colpire,</i>	<i>isco ii ito</i>		strike.
<i>Compatire,</i>	<i>isco ii ito</i>		excuse or bear with.
<i>Concepire,</i>	<i>isco ii ito</i>		conceive.
<i>Digerire,</i>	<i>isco ii ito</i>		digest.
<i>Eseguire,</i>	<i>isco ii ito</i>		execute.
<i>Finire,</i>	<i>isco ii ito</i>		finish.
<i>Fiorire,</i>	<i>isco ii ito</i>		blossom or bloom.
<i>Gradire,</i>	<i>isco ii ito</i>		approve of.
<i>Impazzire,</i>	<i>isco ii ito</i>		grow mad.
<i>Incrudelire,</i>	<i>isco ii ito</i>		grow cruel.
<i>Languire,</i>	<i>isco ii ito</i>		languish.
<i>Obbedire,</i>	<i>isco ii ito</i>		obey.
<i>Patire,</i>	<i>isco ii ito</i>		suffer.
<i>Spedire,</i>	<i>isco ii ito</i>		make haste.
<i>Tradire,</i>	<i>isco ii ito</i>		betray.
<i>Ubbidire,</i>	<i>isco ii ito</i>		obey.
<i>Unire,</i>	<i>isco ii ito</i>		unite.

H

Note,

* * * Note, that the Italian poets do not always observe this irregularity, for they say indifferently *óffro* and *offe-risco*; *múgge*, and *muggisce*; *lángue*, and *languísce*; *fère* and *ferísce*; as may be seen in *Pástor Fido*, and in Tasso's *Amínta*.

Múgge in mándral' arménto. Pástor Fido.

Qual árme féra, qual díá víta, quále

Sáni e ritórni in víta.

There are also some verbs that end in *are*, and in *ire*; as,

Coloráre, colorire, to colour.

Inanimáre, inanimíre, to animate.

Inacerbáre, inacerbíre, to sharpen.

Induráre, induríre, to harden.

Poets also frequently use the verbs *íre* and *gíre*, instead of *andáre*. This is all that need be remarked in regard to irregular verbs.

Of the Verb *ire*.

THE following tenses are all that occur in good writers:

Indicative, Imperfect. *I'va*, he did go; *ívano*, or *ivan*, they did go. Future, *irò*, *irái*, *irá*; *irémo*, *iréte*, *iránno*, or *irán*.

Imperative, *I'te*, go you.

Infinitive, *I're*, or *ir*, to go.

Participle, *I'to*, gone.

The other tenses are not used.

Of the Verb *gíre*.

There are no more than the following tenses in use:

Present, *Gíte*, you go.

Imperfect, *Gívo*, *gívi*, *gíva*, or *gía*; *gívámo*, *gíváte*, *gívano*: I did go, &c.

Preter-def. *Gísti*, *gì*, or *gío*; *gímmo*, *gíste*, *girono*.

Imperative, *Gíte*, go you.

Optative, Imperfect. *Che gissi*, *gíssi*, *gísse*; *gíssimo*, *giste*, *gissero*: that I might go.

Infinitive, *Gíre*, or *gír*. Participle, *gíto*.

There

There is still something to be said in regard to verbs neuter, reciprocal, and impersonal.

Of the Verbs Neuter.

THE Verbs Neuter are those which, in their compound tenses, are never or seldom conjugated with the verb *essere*, to be; as, *I speak, I sleep, I tremble*, &c. we may indeed say, *I have spoken, I have slept, I have trembled*; but not, *I am spoken*, &c. But to express myself more properly, verbs neuter are those which make a complete sense of themselves, and do not govern any case after them like the verbs active; for instance, *I enter, I tremble; io entro, io trémo*. Observe, however, that we meet with some verbs neuter which may govern an accusative; as *io vivo una lunga vita, io dormo un lungo sonno, io corro un lungo corso*, &c.

It is necessary to be acquainted with the nature of a verb neuter, in order to avoid mistakes or errors in the participles, as may be seen in the Second Part, where we treat of the Syntax of Participles.

Of Reciprocal Verbs.

THE name of Reciprocal Verbs is given to such as are conjugated through all their tenses with the pronouns conjunctive *mi, ti, si, ci, vi, si*, in the same manner that *dolere* is conjugated in the irregulars of the second conjugation: example,

Indicative, Present. *Mi pénto, ti pénti, si pénte; ci pentiámo, vi pentíte, si péntono*: I repent, &c.

Imperf. *Mi pentiva, ti pentivi, si pentiva; ci pentivámo, vi pentiváte, si pentivano*: I did repent, &c.

Preterperfect-def. *Mi pentíi, ti pentísti, si pentì, ci pentímmo, vi pentíste, si pentírono*: I repented, &c.

Preterperfect-def. *Mi sóno pentito*, I have repented.

Future. *Mi pentirò*, I shall repent.

Imperative. *Péntiti tu, péntasi egli; pentiámoci noi, pentítevi voi, péntansi egli.*

Subjunctive. *Che mi pénta*, that I may repent, &c.

Indicative, Present. *Mi ricórho, ti ricórdi, si ricórda* ; and so of the rest.

* * Note, all the verbs active may become reciprocals : example,

I love myself,	<i>io mi ámo.</i>
Thou lovest thyself,	<i>tu ti ámi.</i>
He loves himself,	<i>egli si áma.</i>
We love ourselves,	<i>noi ci amiámo.</i>
You love yourselves,	<i>voi vi amáte.</i>
They love themselves,	<i>églino si ámano.</i>

And so of all the other tenses, and all the other verbs.

Yet we are to observe, that the pronouns *mi, ti, si, vi*, which gave the reciprocity to the verbs, may be placed either before or after it ; but in the imperative, infinitive, gerund, and participle, they ought to be placed after the verb : example, *ámami*, love me : *amándomi*, loving me : *amársi*, to love oneself : *amátosi*, loved by oneself ; and so in all the other verbs.

Of Impersonal Verbs.

THERE are three sorts of impersonal verbs, which have only the third person singular.

The first are properly impersonals of themselves ; as,

<i>Accáde,</i>	it happens.
<i>Básta,</i>	it is enough, or it suffices.
<i>Bisógna,</i>	it must, or it is necessary.
<i>Pióve,</i>	it rains.
<i>Tuóna,</i>	it thunders.

The second are derived from verbs active, preceded by the particle *si*, which renders them impersonals ; as, *si ama*, they love ; *si dice*, they say.

The third, which have a great affinity with reciprocal verbs, are conjugated with the pronouns conjunctive, *mi, ti, gli*, or *le, ci, vi, loro* ; as *mi duóle, ti duóle, gli duóle*, &c.

The impersonal verbs of themselves are,

<i>Accáde,</i> it happens.	<i>Névica,</i> it snows.
<i>Arviéne,</i> it falls out.	<i>Non occóre,</i> it is not necessary.
<i>Básta,</i> it is enough.	<i>Páre,</i> it seems.
<i>Bisógna,</i> it must.	<i>Pióve,</i> it rains.
<i>Grándina,</i> it hails.	<i>Lampéggia,</i> it lightens.

Tuóna,

Tuóna, it thunders; and the like, which are conjugated with the third person singular of each tense; as, Indicative, Present. *Bisógna*, it must, or one must. Imperfect, *Bisognáva*, it was needful.

Preterperfect-def. *Bisognò*, it was necessary.

Future, *Bisognerà*, it shall or will be needful.

Optative. *Che bisógni*, that it may be necessary.

Imperfect. *Che bisognásse*, that it might be needful.

Second Imperfect. *Bisognerébbe*, it should be necessary.

Infinitive. *Bisognáre*, to be needful.

The particle *si*, which composes the second sort of impersonal verbs, is placed indifferently before or after the verbs; as *si dice*, or *dicesi*, they say; *si ama*, or *amasi*, they love. In the like manner all the verbs active may become impersonal. They are conjugated with the third person singular and plural; as,

Present. *A'masi*, or *si ama*; *si amano*, or *amansi*, they love.

Imperfect. *Si amáva*, or *amávasi*; *si amávano*, or *amávansi*, they did love.

††† With respect to these verbs, observe, that when the noun that follows them is in the singular number, you must put the verb in the singular; if the noun be in the plural, you put the verb in the plural; example,

They praise the captain, *si lóda il capitáno.*

They praise the captains, *si lódano i capitani.*

They see a man, *si véde un uómo.*

They see men, *si védono uómini.*

* * We must also take notice, when the particle *si* is put after a verb that is accented, the letter *s* is doubled, and the accent dropped: example,

Fássi, for *si fa*, they do.

Dirássi, for *si dirà*, they will say.

The third sort of impersonal verbs are such as are conjugated with the pronouns personal, *mi*, *ti*, *gli*, or *le* *ci*, *vi*, *loro*, with the third person singular: example,

Indicative, present. *Mi dispiáce*, I am displeased, or sorry.

Ti dispiáce, thou art displeased.

Gli or *le dispiáce*, he or she is displeased.

Ci dispiáce, we are displeased.

Vi dispiáce, you are displeased.

Dispiáce loro, they are displeased.

Imperfect. *Mi dispiacéva*, I was displeased.

Preter-def. *Mi dispiacque*, I was displeased.

Future. *Mi dispiacerà*, I shall be displeased.

Optative. *Che mi dispiaccia*, that I may be displeased.

Imperfect. *Che mi dispiacesse*, That I were displeased.

Second Imperfect. *Mi dispiacerébbe*, I should be displeased.

Conjugate after the same manner,

Mi accáde, it happens to me.

Mi aggráda, it agrees with me.

Mi avviéne, it happens to me.

Mi bisógna, it behoves me.

Mi duóle, I am ill, or it grieves me.

Mi occórre, it happens to me.

Mi páre, it seems to me.

Mi piáce, it pleases me.

Mi rincrésce, it displeases me, or I am sorry.

Mi sovviéne, I remember.

Many of those impersonal verbs have the third person singular and plural; as,

My leg pains me, *la gámba mi duóle*.

My eyes are painful, *mi dólgono gli occhi*.

Your coat appears new to me, *il vóstro vestíto mi páre nuóvo*.

Your shoes seem to me too long, *le vóstre scárpe mi pájono tróppo lúnghe*.

How to express there is, there was.

THERE is, there was, are expressed by the help of the Italian particle *ci*, which answers to the French particle *y*, and is sometimes an adverb that denotes the place where we are; as,

Since I am here, I will dine here; *giacchè sónò quì, ci pranzerò*.

But, when naming a place where we are not, we must use *vi*; as, I have been in Holland, but I will never go there

there again ; *sóno státo in Olanda, ma non vi tornerò più.*

There is, however, this difference between the Italian *ci*, and the French *y* ; that as the French *y* is used in speaking of time, as, *il y a un an*, it is a year since ; the Italian *ci* is not ; as *è un ánnno*, or *un ánnno fá* ; *sóno due mési*, or *due mési fá*. And so of all the tenses, putting the verb *éssere*, to be, in the third person singular or plural, according to the number in which we express ourselves.

For the benefit of beginners, I will conjugate the impersonal verb *c'è c'era*, &c. there is, there was, &c. through all its tenses, and point out its use in mentioning a place :

Conjugation of the Impersonal Verb éssere.

Ci is changed into *vi* when you speak of different places ; but mentioning time, you must drop the *ci* and *vi*.

Singular.

Plural.

Ind. Pres. There is, *c'è*
or *v'è*.

There are, *ci sóno*, or *vi sóno*.

Imperfect. There was,
c' éra.

There were, *c' érano*.

Preter-def. There was,
ci fu.

There were, *ci fúrono*.

Preterp. There has been,
c'è státo.

There have been, *ci sóno státi*.

Preterplup. There had
been, *c'éra státo*.

The same, *c' érano státi*.

Future. There shall be,
ci sarà

The same, *ci saránno*.

Imperat. Let there be,
ci sia, or *siaci*.

The same, *siánci*.

Opt. That there maybe,
che ci sia.

The same, *che ci siáno*.

Imperf. That there were,
che ci fósse.

The same, *che ci fóssero*

Sec. Imp. There would
be, *ci sarébbe*.

The same, *ci sarébbero*.

Preterperf.

Preterperf. That there had been, *che ci or vi sia státo* or *che ci siáno státi*, or *vi siano státi*.

Preterpluperf. If there had been, *se ci, or vi fósse státo*, or *ci or vi fóssero státi*. That there had been, *che vi fósse státo*, or *che vi fóssero státi*. There would have been, *ci sarébbe státo*, or *vi sarébbero státi*.

Future. When there had or shall have been, *quando vi sará státo*, or *quando vi saránno státi*.

Infin. To have been there, *ésservi státo*. Gerund, in having been there, *esséndovi státo*.

* * Note, in speaking of the feminine gender, we are to use *státa*, *státe*, instead of *státo*, *státi*.

* * Remember, that if after the adverb *ci* or *vi*, you find the verb *to have*, and the tenses of the verb *to have* are followed by a participle, as *he has dined there*, then the tenses of the verb *to have*, must be expressed by those of *avére*, and not by those of *éssere*: examples,

I have dined there,	<i>ci or vi ho pranzáto.</i>
Thou hast dined there,	<i>ci or vi hai pranzáto.</i>
He has lain there,	<i>ci or vi ha dormúto.</i>
We have read in it,	<i>ci or vi abbiámo létto.</i>
You have said to it,	<i>ci or vi avéte détto.</i>
They have drank there,	<i>ci or vi hanno bevúto.</i>

Observe the same rule throughout all the tenses except the participle *státo*, which is never joined with the tenses of the verb *avére*: example,

I have been there,	<i>ci or vi sóno státo or státa.</i>
Thou hast been there,	<i>ci or vi sei státo or státa.</i>

And in like manner through all the tenses and persons.

* * Observe, the particles *ci* and *vi* are sometimes omitted in the present tense; thus we say, *è un uómo*, instead of *ci è un uómo*; *sono uómini*, instead of *ci sono uómini*.

* * Learners of the Italian language are greatly at a loss how to render the following expressions, *there is of it* or *them*; *there is not of it*; *is there of it?* *is there not of it?* *there was of it*; *there was not of it*, &c. And as many find these expressions difficult, I will explain them at large for their greater ease, in the following conjugation:

Conjugation

Conjugation of the verb impersonal there is of it, when it marks the place, through all its tenses.

There is of it or them, $\left\{ \begin{array}{l} \text{ce n'è} \\ \text{ve n'è} \end{array} \right\}$ or $\left\{ \begin{array}{l} \text{ce ne sóno.} \\ \text{ve ne sóno.} \end{array} \right\}$

There is not of it, *non ce n'è ; non ce ne sóno.*

Is there of it ? *ce n'è ? ce ne sóno ?*

Is there not of it ? *non ce n'è ? non ce ne sóno ?*

There was of it, *ve n'era ; ve n'erano.*

There was not of it, *non ve n' era ; non ve n' erano ?*

Was there of it ? *ve n' era ? ve n' erano ?*

Was there not of it ? *non ve n' era ? non ve n' erano ?*

There was of it, *ve ne fù ? ve ne furono ?*

There was not of it, *non ve ne fù ; non ve ne furono ?*

Was there of it ? *ve ne fù ? ve ne furono ?*

Was there not of it ? *non ve ne fù ? non ve ne furono ?*

There shall be of it, *ve ne sarà ; ve ne saranno.*

There shall not be of it, *non ve ne sarà ; non ve ne saranno.*

Shall there be of it ? *ve ne sarà ? ve ne saranno ?*

Shall there not be of it ? *non ve ne sarà ? non ve ne saranno ?*

That there may be of it, *che ve ne sia : che ve ne siano.*

That there may not be of it, *che non ve ne sia ; che non ve ne siano.*

That there were of it, *che ve ne fosse ; che ve ne fossero.*

That there were not of it, *che non ve ne fosse ; che non ve ne fossero.*

There would be of it, *ve ne sarèbbe ; ve ne sarèbbero.*

There would not be of it, *non ve ne sarèbbe ; non ve ne sarèbbero.*

Would there not be of it ? *non ve ne sarèbbe ? non ve ne sarèbbero ?*

If there had been of it, *se ve ne fosse stàto or stata ; se ve ne fossero stàti or stàte.*

If there had not been of it, *se non ve ne fosse stàto ; se non ve ne fossero stàti.*

Had there been of it ? *ve ne sarébbe státo ? ve ne sarébbéro státi ?*

Had there not been of it ? *non ve ne sarébbe státo ? or non ve ne sarébbéro státi ?*

If there had been of it, *se ve ne fósse státo ; or se ve ne fóssero státi.*

If there had not been of it, *se non ve ne fósse státo ; se non ve ne fóssero státi.*

There would have been of it, *ve ne sarébbe státo ; ve ne sarébbéro státi.*

There would not have been of it, *non ve ne sarébbe státo ; non ve ne sarébbéro státi.*

Would there have been of it ? *ve ne sarébbe státo ? ve ne sarébbéro státi ?*

Would there not have been of it ? *non ve ne sarébbe státo ? non ve ne sarébbéro státi ?*

There will have been of it, *ve ne sarà státo ; ve ne saránno státi.*

There will not have been of it, *non ve ne sarà státo, non ve ne saránno státi.*

Shall there have been of it ? *ve ne sarà státo ? ve ne saránno státi ?*

Shall there not have been of it ? *non ve ne sarà státo ? non ve ne saránno státi ?*

For there having been too much of it, *per ésservene státo tróppo.*

In there having been too little of it, *esséndovene státo tróppo póco.*

* * But if you express yourself in the feminine gender, you must say *státa*, *státe*, instead of *státo*, *státi*.

We must also render, there is of it or them, by *ce ne*, in speaking of a place where we are ; and by *ve ne*, in mentioning a place where we are not ; but it often happens,

happens, and especially in speaking of time, that they leave out the *ce* entirely : example,

How many months is it ? it is ten at least : *quánti mési sóno ? sóno diéci alméno.*

Sometimes the phrase, there is of it or them, is expressed by *ne* only ; as, how many months is it ; ten of them are past : *quánti mési sóno ? ne sóno passáti diéci.*

Sometimes the whole is expressed ; as, how many months are there from this, to new-year's day ? there are ten of them : *quánti mési sóno di què all' ámmo nuóvo ? ce ne sóno diéci.*

* * * When, after the pronouns conjunctive, *mi, ti, ci, vi*, me, thee, us, you, you find the particle *ci* followed by a verb, there is no occasion to express it :

Examples,

He will see me there, *mi vedrà* : he will give thee there, *ti darà*.

We shall see you there, *vi vedrémo* : you will write to us there, *ci scriveréte*.

CHAP. V.

Of PARTICIPLES.

THE Participle (which ought to be called a supine) is a tense of the infinitive, which serves to form the preterperfects and preterpluperfects of all the verbs ; as, *ho amáto, avéva amáto.*

Amáto, is a participle, and all the verbs in *are* form the participle in *ato* : as, *amáto, cantáto, parláto, andáto, dáto, confessáto, adoráto, studiáto, &c.*

Of all the verbs in *are*, the verb *fáre* alone has two *tt*'s in the participle, where it makes *fátto*, to distinguish it from *fáto*, signifying *fate*.

Amáto, is likewise a noun-adjective : example, *uómo, amáto, dóнна amáta, libri amáti, lèttere amáte.*

Some participles of the first conjugation are frequently abridged ; as,

Accóncio,

<i>Accóncio</i>	} for }	<i>acconciáto,</i>	fitted.
<i>Adórno</i>		<i>adornáto,</i>	adorned.
<i>Asciútto</i>		<i>asciugáto, or asciuttáto,</i>	dried.
<i>Avvézzo</i>		<i>avvezzáto,</i>	accustomed.
<i>Cárico</i>		<i>caricáto,</i>	loaded.
<i>Déstó</i>		<i>destáto,</i>	awaked.
<i>Férmo</i>		<i>fermáto,</i>	stopt.
<i>Gónfio</i>		<i>gonfiáto,</i>	swelled.
<i>Guástó</i>		<i>guastáto,</i>	spoiled.
<i>Lácero</i>		<i>laceráto,</i>	torn.
<i>Mácero</i>		<i>maceráto,</i>	bruised.
<i>Manifestó</i>		<i>manifestáto,</i>	manifested.
<i>Mózzo</i>		<i>mozzáto,</i>	cut off.
<i>Nétto</i>		<i>nettáto,</i>	cleaned.
<i>Págo</i>		<i>pagáto,</i>	paid.
<i>Péstó</i>		<i>pestáto,</i>	pounded.
<i>Prívo</i>		<i>priváto,</i>	deprived.
<i>Scémo</i>		<i>scemáto,</i>	lessened.
<i>Scóncio</i>		<i>sconciáto,</i>	disordered.
<i>Sécco</i>		<i>seccáto,</i>	dried.
<i>Stáncó</i>		<i>stancáto,</i>	wearied.
<i>Tócco</i>		<i>toccáto,</i>	touched.
<i>Trónco</i>		<i>troncáto,</i>	cut off.
<i>Tróvo</i>		<i>trováto,</i>	found.
<i>Vólto</i>		<i>voltáto,</i>	turned.
<i>Vóto</i>		<i>voláto,</i>	emptied.

And several others which the use of authors will point out.

The regular verbs ending in *ere*, form the participle in *uto*; as *credúto, ricevúto, temúto, godúto*.

The irregulars in *ere* have the participle in *so* or *to*: as, *préndere, présó; réndere, réso; piángere, piántó; púngere, púntó; léggere, létto; scrívere, scritto*.

The verbs terminated in *ire*, in the infinitive, make their participles in *ito*; as, *sentíre, sentúto; finire, finúto*.

Except *apparire*, which makes *appárso; applaudíre, appláuso; apríre, apérto; comparíre, compárso; dire, détto; morire, mórtó; offríre, offérto; veníre, venúto*.

* * * There are three sorts of participles, namely, active, passive and absolute.

The active participles are composed of the verb *avére* : as,

as, *ho amato, aveva amato ; ho detto, hai detto ; ho creduto ; ho sentito.*

The passive participles are preceded by the verb *essere* ; as, *sono amato, essendo creduto, &c.*

The absolute participles are of the same nature as those called *absolute* in Latin, and are composed of the gerund of the two auxiliary verbs *having* and *being* ; as, *having loved, avendo amato ; being loved, essendo amato ; being believed, essendo creduto.*

Having and *being* are often left out in Italian ; example,

Having done that,	<i>fatto quello.</i>
Having said so,	<i>detto questo.</i>
That being done,	<i>fatto quello.</i>
The sermon being done,	<i>finita la predica.</i>

* * Observe that the Italians have a peculiar way of rendering the adverb *after*, by turning the expression : examples,

After he had done,	<i>fatto ch' ebbe.</i>
After he had spoken,	<i>parlato ch' ebbe.</i>

After he has written his *scritto che avrà la sua lettera.*
letter.

After they had supped, *cenato ch' ebbero.*

See, in the Second Part, the Concord of Participles, where will be found a full solution of the several difficulties relating to that part of speech.

CHAP. VI.

Of ADVERBS.

THE adverb is that part of speech, which gives more or less force to a word. The adverb has the same effect with the verb, as the adjective with the substantive ; it explains the accidents and circumstances of the action of the verb.

There are many sorts ; as, adverbs of time, place, quantity, &c.

Adverbs of time ; as, *at present, now, yesterday, to-day, never, always, in the mean time.*

Adverbs

Adverbs of place; as, *where, here, from whence, there, from hence, above, below, far, near.*

Adverbs of quantity; as, *how much, how many, so much, much, little, too much.*

* * Many adverbs are formed from adjectives, changing *o* into *aménte*; as,

<i>Sánto, santaménte,</i>	holily.
<i>Rícco, riccaménte,</i>	richly.
<i>Dótto, dottaménte,</i>	learnedly.
<i>Álto, altaménte,</i>	highly.

From adjectives in *e*, we likewise form adverbs, by adding *mente* to them: as,

<i>Costánte, costanteménte,</i>	constantly.
<i>Diligénte, diligenteménte,</i>	diligently.
<i>Prudénte, prudenteménte,</i>	prudently.

* * But if the adjectives happen to end in *le*, we must remove the *e*, and put *mente* in its stead.

<i>Fedéle, fedelménte,</i>	faithfully.
<i>U'mile, umilménte,</i>	humbly.
<i>Tále, talménte,</i>	such.

In order to assist the memory of learners, I have here collected a number of adverbs, which by frequent repetition, may be easily retained, especially those terminating in *mente*.

A COLLECTION of ADVERBS.

1.	<i>A piè zóppo,</i>	lamely
	<i>A pátti,</i>	upon condition
<i>Abbondanteménte,</i>	abundantly	
<i>Con ragióne,</i>	<i>meritaménte,</i>	justly
<i>A cápo,</i>	at the end, or at the head	
<i>A bríglia sciólta,</i>	full speed	
<i>Assolutaménte,</i>	absolutely	
<i>A cavalcióni,</i>	a-straddle	
<i>A dirótte lágrime,</i>	with downright crying	
<i>Adésso, óra,</i>	or, at this time	
<i>Adésso adésso,</i>	or'óra, now, immediately	
	<i>Mal volentiéri,</i>	against one's will
	<i>Da páрте, da bánda,</i>	aside
	<i>Attualménte</i>	actually
	<i>Appósta,</i>	purposely
	<i>Con pensiéro di,</i>	in order to
	<i>Addio,</i>	farewell
	<i>Mirabilménte, a maraviglia,</i>	admirably
	<i>Accortaménte,</i>	sagaceménte
		cunningly
	<i>In ginocchióni,</i>	kneeling
	<i>Alla</i>	

<i>Alla smascelláta,</i>	with open mouth	<i>Cioè</i>	to wit
		<i>Abbastánza,</i>	enough
<i>Leggiadraménte,</i>	agreeably	<i>Brancolóne, tentóne,</i>	grop- ing along
<i>Altróve,</i>	elsewhere	<i>L'áltro jéri, jéri l' áltro,</i>	the
<i>Così,</i>	so		day before yesterday
<i>Così sia,</i>	so be it	<i>Príma di,</i>	before that
<i>Agevolménte,</i>	easily	<i>Al bálzo,</i>	at the rebound
<i>Al copérto, al ripáro,</i>	under shelter	<i>Da capo,</i>	at the beginning
<i>All' oscúro,</i>	in the dark	<i>In maniera alcúna,</i>	by no means
<i>Insomma, allafíne,</i>	in the end	<i>Alla sprovvista,</i>	at una- wares
<i>In frétta,</i>	in haste	<i>Di sópra,</i>	above
<i>A lúngo,</i>	at long run	<i>Oggi,</i>	to-day
<i>Amichevolménte,</i>	amicably	<i>In véce,</i>	instead of
<i>A discrezióne,</i>	at discretion	<i>Príma,</i>	before
<i>Supíno,</i>	on one's back	<i>Quánto prima,</i>	as soon as possible
<i>Tacitaménte,</i>	silently	<i>A'nche,</i>	also
<i>In dispárte,</i>	apart	<i>Sì, così</i>	as, so
<i>Per il drúto,</i>	the right way	<i>Tánto, così,</i>	as, as much as
<i>Per il rovécio,</i>	the wrong side outward	<i>Gránde quánto,</i>	as much as
<i>A gára,</i>	in emulation	<i>Súbito che,</i>	as soon as
<i>A próva,</i>	proof against	<i>Nel résto,</i>	moreover
<i>All' improvviso,</i>	at unawares	<i>Tánto,</i>	as much as
<i>Sénza la sapúta</i>	unknow- ingly	<i>Quánto,</i>	as much as
<i>Sú sú, or via via,</i>	come away, away	<i>Altre vólte,</i>	formerly
<i>Con témpo, con ágio,</i>	at lei- sure	<i>Altriménti, se non,</i>	other- wise
<i>Allóra,</i>	then	<i>Altróve,</i>	somewhere else
<i>Anticaménte,</i>	anciently		
<i>Quási,</i>	pretty near	2.	
<i>Appúnto, giústo,</i>	just so		
<i>Posdománi, dimán l' áltro,</i>	after to-morrow	<i>Laggiù</i>	below there
		<i>Mólto,</i>	much
<i>Adésso, óra,</i>	now	<i>Assái più, mólto più</i>	much more
<i>Alla rovécia,</i>	against the grain	<i>Béne,</i>	well
<i>In diétro,</i>	backward	<i>Préstó,</i>	quickly
<i>Malvolontieri, con rincresci- ménto,</i>	with regret	<i>Via più préstó</i>	very soon, much sooner or quicker
		<i>Rigidaménte,</i>	

<i>Rigidaménte,</i>	<i>aspraménte,</i>	<i>Di sópra, quì sópra,</i>	here-
	rudely		upon
<i>Bestialménte,</i>	brutishly		

4.

3.	<i>Or sù, via,</i>	come away	<i>Súbito, di bélla prima,</i>	at
	<i>Via dúngue,</i>	come along		first
	<i>Sta mattína,</i>	this morning	<i>D'áltra páрте,</i>	from another
	<i>Sta nótte,</i>	this night		place
	<i>Sta séra, quèsta séra,</i>	this evening	<i>Pericolosaménte,</i>	danger-
				ously
	<i>Fin a tánto,</i>	till	<i>Davvantággio, di piú,</i>	over
	<i>In tánto,</i>	in the mean time		and above
	<i>Cérto, sicuro,</i>	certainly	<i>A caso,</i>	by chance
	<i>Básta,</i>	it is enough	<i>Tánto méno,</i>	so much the
	<i>Cioè</i>	that is to say		less
	<i>Per ciò,</i>	it is therefore	<i>Tánto piú che,</i>	so much
	<i>Caldaménte,</i>	warmly		the more
	<i>Cáro, molto cáro</i>	dear,	<i>Imperocchè,</i>	whereas
		very dear	<i>Sinceraménte,</i>	sincerely
	<i>Chiaraménte,</i>	clearly	<i>Per témpo, a buón' ora,</i>	early
	<i>Quánto,</i>	how much	<i>Di quà a diéci ánni,</i>	in ten
	<i>Quánto, quánta, quánti,</i>			years
	<i>quánto, quánti,</i>	how many	<i>Di gran lúnga,</i>	by far
	<i>Cóme, siccome,</i>	as, since	<i>Sù, in piédi,</i>	up, up
	<i>Cóme,</i>	how?	<i>Per téma che,</i>	for fear that
	<i>Di continuo, continuaménte,</i>	continually	<i>Sin daí fondaménti, affatto,</i>	from top to bottom
	<i>Correttaménte,</i>	correctly	<i>Fuóri,</i>	abroad
	<i>Quèsta vólta, adéssò,</i>	now	<i>Già, diggià</i>	already
	<i>Di primo lánzio,</i>	all of a sudden	<i>Quíndi,</i>	from hence
	<i>Animosaménte, coraggiosa-</i>		<i>Domani, dimáni,</i>	to-mor-
	<i>ménte, courageously</i>			row
	<i>Sordidaménte,</i>	sordidly	<i>Domattina,</i>	to-morrow
	<i>Crudelménte,</i>	cruelly		morning
	<i>Di pói, di quà innánzi,</i>	hereafter	<i>Della medésima maniéra,</i>	just so
	<i>Per l' addiétro, quì avánti,</i>	heretofore	<i>Dall' úna e dall' áltra páрте,</i>	on both sides
	<i>Di sótto, quì sótto,</i>	under	<i>Di sálto,</i>	at one jump
			<i>In óltre, di piú, oltracciò,</i>	moreover
			<i>Dópo,</i>	

<i>Dópo,</i>	since	<i>All' improvviso,</i>	unawares
<i>Da jéri in quà,</i>	since yesterday	<i>In sospeso, in dúbbio,</i>	in suspense
<i>Dachetempo? dópo quando?</i>	since when?	<i>Intieraménte, affatto,</i>	entirely
<i>Da quel témpo in quà,</i>	since that time	<i>Indárno,</i>	in vain
<i>Dacchè, dópo che,</i>	since	<i>Intórno, circa,</i>	about
<i>Di che sórte? in che maniera?</i>	after what manner?	<i>Capricciosaménte, perdutaménte, all' eccésso,</i>	desperately
<i>Ultimaménte,</i>	lastly or lately	<i>Spaventevolménte,</i>	dreadfully
<i>Diétro,</i>	behind	<i>Giustaménte,</i>	justly
<i>In diétro,</i>	backward	<i>Stranaménte,</i>	strangely
<i>Fin' adesso</i>	till now	<i>A pósta, a bélla pósta, a</i>	
<i>Súbito che,</i>	as soon as	<i>béllo stúdio,</i>	on purpose
<i>Ormái,</i>	hereafter		
<i>Sótto, di sótto,</i>	under		
<i>Sópra, di sópra,</i>	upon		
<i>Di séguito,</i>	in continuance	6.	
<i>Di quándo in quándo,</i>	from time to time	<i>Facilménte,</i>	agevolménte, easily
<i>Avánti, innánzi,</i>	before	<i>Per mancánza di,</i>	for want of
<i>Per l'avveníre,</i>	henceforwards	<i>Fissaménte,</i>	stedfastly
<i>A schièna d' úsino,</i>	sharply ridged	<i>Pazzaménte,</i>	madly
<i>Dónde,</i>	from whence	<i>Mólto,</i>	very
<i>Doppiaménte,</i>	falsaménte, doubly	<i>Liberaménte,</i>	freely
<i>Da pártè a pártè,</i>	through and through	7.	
<i>Alménò,</i>	at least	<i>Via via, a vói a vói,</i>	make way, out of the way
5.		<i>Grátis,</i>	gratis
<i>Sfacciataménte,</i>	impudently	<i>Póco,</i>	little
<i>Egualménte,</i>	equally	<i>Di caso pensáto,</i>	wilfully
<i>Ancóra, ánche,</i>	again, yet, already	8.	
<i>Rotolóne,</i>	rolling along	<i>Arditaménte,</i>	boldly
<i>Insième,</i>	together	<i>Altaménte,</i>	highly
<i>Dipói, dopo,</i>	afterwards	<i>Feliceménte,</i>	

<i>Felicemente,</i>	happily	<i>Nondiméno,</i>	<i>nulladiméno,</i>
<i>Jéri,</i>	yesterday		nevertheless
<i>Jér séra,</i>	last night	<i>Liberamente,</i>	freely
<i>Vergognosamente,</i>	shamefully	<i>Nè, neither; nè ánche,</i>	nor also
<i>Fuóri,</i>	out	<i>Nò, signór nò,</i>	no, sir
		<i>Nonostante,</i>	notwithstanding
9.			
<i>Mái,</i>	never		
<i>Què, quà,</i>	here, there	13.	
<i>Súbito,</i>	immediately	<i>Sì,</i>	yes
<i>Appúnto,</i>	exactly	<i>Dóve, óve,</i>	where
<i>Sin, fin, insín, infín,</i>	until	<i>Oltre,</i>	besides
<i>Fín dóve?</i>	how far?	<i>Scopertamente, apertamente,</i>	openly
10.			
<i>Là, là; Non lontáno di là,</i>		14.	
	there; not far from hence	<i>Zitto! zitto,</i>	hush! not a
<i>Vilménte,</i>	basely		word
<i>Lontáno, lúngi,</i>	far	<i>A cáso,</i>	by chance
<i>E un pézzo,</i>	it is a great while	<i>A ménte,</i>	by heart
11.		<i>Di quà</i>	on this side
<i>Adésso, óra,</i>	now	<i>Di là,</i>	on that side
<i>Mále,</i>	ill	<i>Verbi grázia, per esémpio;</i>	for example
<i>Malgrádo mio,</i>	in spite of me	<i>Però, however, therefore</i>	
<i>Guái a,</i>	woe be to	<i>Poco, a little; ógni pòco, un tantíno,</i>	ever so little
<i>A'nche, ancóra, eziandío,</i>	also	<i>Fórse,</i>	perhaps
<i>Nel medésimo témpo,</i>	at the same time	<i>Più,</i>	more
		<i>In quánt'a,</i>	as for
<i>Méglia,</i>	better	<i>Quási,</i>	almost
<i>Mediánte,</i>	provided that	15.	
<i>Minóre,</i>	least	<i>Quándo,</i>	when
12.		<i>In quánt' a me,</i>	as for me
		<i>Alle vólte,</i>	sometimes
		<i>Alquánto,</i>	somewhat
		<i>Páce, pári,</i>	quits
<i>Non,</i>	not	<i>Comúnque sía,</i>	however
		16. <i>Di</i>	

16.		<i>Adésso, póco fà, or' óra,</i>	
<i>Di rádo,</i>	seldom		presently
<i>Scambievolmente,</i>	recipro-	<i>Or qués-to, or quél-lo,</i>	some-
	cally	times one and sometimes	
<i>In sóm-ma,</i>	in short		the other
<i>Niénte,</i>	nothing	<i>Tárdi,</i>	late
		<i>Tróppo,</i>	too much
17.		<i>Présto, quick, soon; cosí</i>	
<i>Saviamén-te,</i>	wisely	<i>présto,</i>	so soon
<i>Sénza dúbbio,</i>	without	<i>Sémpre,</i>	always
	doubt	<i>Affátto,</i>	altogether
<i>Secóndo,</i>	according	<i>Ád un trá-tto,</i>	all of a sudden
<i>Sossópra, alla rinfúsa, con-</i>	topsy-turvy	<i>Adágio,</i>	softly ! softly !
<i>fusamén-te,</i>			
<i>Vérso la sé-ra,</i>	towards the	19.	
	evening	<i>Présto,</i>	quick
<i>Sta sé-ra, qués-ta sé-ra,</i>	this	<i>Ecco,</i>	behind
	evening	<i>Volentiéri,</i>	willingly
<i>Abbastánza,</i>	sufficiently	<i>Veramén-te,</i>	truly
18.			
<i>Tánto,</i>	so much	20.	
<i>Ogni póco, un tantíno,</i>	never		
	so little	<i>Ci, or vi,</i>	here, to it, &c.

CHAP. VII.

Of PREPOSITIONS.*

THE Preposition is a part of speech prefixed to the articles, nouns, pronouns, and verbs, as has been mentioned in the introduction.

Every preposition requires some case after it, as you will observe in the following collection :

Gen. *Per rispétto di,* because of.

Per rispétto vostro, or di voi, on your account.

Per rispétto mio, or di me, on my account.

Dat. *In quánto a', all' or állo,* with respect to.

D' intórno, a. Gen. *all' intórno di,* round the.

Gen. Acc. *dópo,* after.

Gen. *Diétro,* behind.

Gen. and Dat. *Di diétro,* behind.

Gen

* See EXERCISES, p. 62.

- Gen. *Alláto, vicíno di*, by the side of; or a Dative.
 Gen. and Abl. *Di là del* or *dal*, on that side of.
 Gen. and Abl. *Di qua del* or *dal*, on this side of.
 Acc. *Avánti*, Gen. *prima*, before.
 Gen. *Príma di me*, before me.
 Avánti vói, prima di vói, before you.
 Acc. *Con*, with.
 Gen. Dat. *In mézzo del, in mézzo al*, in the middle of.
 Gen. *Appiè della*, at the feet of the.
 Apprésso di, near to.
 Gen. and Dat. *All' intórno del, intórno al*, round the.
 Da, in cása di, at.
 Gen. and Abl. *Dal, dálo, in cása del*, at the.
 Dálla, in casa della, at the.
 Gen. and Acc. *Cóntra del, cóntra il*, against the.
 Cóntra me, cóntra di me, against me.
 Acc. *In, In.*
 Nel, néllo, nella, in the.
 Frà dué giòrni, in two days.
 Abl. *Di quà dal*, on this side of the.
 Di là dal, on that side of the.
 Dat. and Acc. *Déntro al* or *nel*, within the.
 Gen. *Fuóri del*, without the.
 Dat. and Acc. *Diétro al, diétro il*, behind the.
 Gen. and Dat. *Sótto del, sótto al*, under the.
 Gen. and Acc. *Sópra del, sópra il*, upon the.

In, before, a noun, is expressed in Italian by *in*.
 Dat. *Di nascósto al suo pádre*, unknown to his father.
 Acc. *Frà, trà*, between.
 Gen. and Acc. *Vérso di me*, or *me*, towards me.
 Acc. *Incírca*, round about, thereabout.
 Acc. *Eccétto il*, except the.
 Gen. *Fuóri del*, without the.
 Gen. *A láto della mia cása*, close to my house; or, *a láto*
 a cása mia, Dat.
 Gen. Dat. Acc. *Rasénte del, al, il múro*, close to the
 wall.
 Dat. *Sin, fin, insín, infin*, until.
 Gen. Abl. *Lontáno della cása*, or *dálla cása*, far
 from the house.

Lontáno,

	<i>Lontáno, lúngi, far.</i>
Gen. Dat. Acc.	<i>Lúngo del, al, il, fiúme, along the river:</i>
Acc.	<i>Per, by or for.</i>
Gen. Dat. Acc.	<i>Préssó, vicíno, near.</i>
Gen. Acc.	<i>Sénza, senza di, del, or délla, without.</i>
	<i>Secóndo il, according to.</i>
Gen. Acc.	<i>Sótto la távola, or délla, under the table.</i>
	<i>Sópra, upon or on.</i>
Dat. Acc.	<i>Circa all' affáre, l' affáre, concerning the business.</i>
Acc.	<i>In quánto al, concerning the.</i>
Gen. and Acc.	<i>Vérso il, vérso del, towards the.</i>
Gen. Dat. Acc.	<i>Dirimpétto del, al, il, over against the.</i>

CHAP. VIII.

Of CONJUNCTIONS.*

CONJUNCTIONS serve to connect phrases together; most of the words terminating in *che* and *que* are conjunctions; as, *benchè, ánche, adúnque*. There are others of a different sort, as you will observe in the following collection:

<i>Con pátto che,</i>	upon con-	<i>In óltre,</i>	besides, over and
	dition that		above
<i>A'nzi, al contráριο,</i>	on the	<i>Di maniéra che,</i>	so that
	contrary	<i>In quánto,</i>	as
<i>Acciò che, acciocchè</i>	to the	<i>E & ed,</i>	and
	end that	<i>Ma,</i>	but
<i>Con tútto ciò,</i>	notwith-	<i>Nientediméno,</i>	} neverthe- less
	standing all that	<i>Nondiméno,</i>	
<i>A'nche,</i>	also	<i>Nulladiméno,</i>	
<i>Benchè</i>	although	<i>Nè,</i>	nor
<i>Perchè, imperocchè,</i>	for	<i>Nè ánc'h'io, nemmén'io,</i>	nor
<i>Siccóme,</i>	whereas		I neither
<i>Dúnque,</i>	then	<i>Nemméno,</i>	neither
<i>Perciocchè,</i>	forasmuch, as	<i>Nonostánte che,</i>	notwith-
<i>Ancóra</i>	still, yet		standing that
<i>Quantúnque,</i>	although	<i>O, ovvéro, oppúre.</i>	or
<i>In sómma,</i>	at last	<i>Perchè,</i>	because
			<i>In</i>

* See EXERCISES, on the Conjunction, p. 89.

<i>In caso chè,</i>	in case that	<i>Quando anche,</i>	though
<i>Però</i>	therefore	<i>Benchè, sebbene, con tutto</i>	
<i>Datochè,</i>	suppose that	<i>che,</i>	although that
<i>Perchè ?</i>	why	<i>Se,</i>	if
<i>Purchè</i>	provided that	<i>Stante che,</i>	seeing that
<i>Piuttosto che,</i>	rather than		

CHAP. IX.

Of INTERJECTIONS.

The last Part of Speech.

AN Interjection is an expression of affection or passion, introduced among the other parts of speech.

EXAMPLE.

<i>Ajuto ! ajuto !</i>	help ! help !	<i>A vói ! a vói !</i>	stand away !
<i>Brávo ! brávo !</i>	well done !	<i>A'lto !</i>	halt !
<i>Al fuóco,</i>	fire ! fire !	<i>Ahimè ! Ohimè ! áhi lássó !</i>	
<i>All' ármí !</i>	to arms !		alas !
<i>Buóno ! buono !</i>	good !	<i>Zitto ! zitto !</i>	hush ! peace !
	good !	<i>Silénzio !</i>	silence !
<i>A'nimo, corággio !</i>	come	<i>Via, via !</i>	away ! away !
	cheer up !	<i>Ah ! ahí !</i>	Ah !
<i>Oh ! uh ! puh !</i>	fie ! fie !	<i>Oh !</i>	Oh !
<i>Vergogna !</i>	for shame !		

THE END OF THE FIRST PART.

PART II.

THE Second Part contains Eight Treatises, extracted from the best authors, and particularly from those who have written on the purity of the Italian language.

TREATISE.

- I. *Of the Italian Orthography.*
- II. *Of the Italian accent.*
- III. *Of the Italian Syntax.*
- IV. *Remarks on some Verbs and Prepositions.*
- V. *Of Composition; and the Rules for writing and speaking Italian correctly.*
- VI. *Of Poetical Licences, and of the different Synonymous Names of the Heathen Gods.*
- VII. *Of Improper and Obsolete Words.*
- VIII. *Of Expletives, Compound Words, Capitals, and Punctuation.*

FIRST TREATISE.

CHAP. I.

Of ORTHOGRAPHY.

THE Italian Orthography has this advantage, that all the words are written as they are pronounced.

* * * Observe as a general rule, that you must double the consonants at the beginning of compound words; as, *abbattere, affannare, appoggiare, oppresso, difficile, differire, offendere, raccogliere, rassettare, raddoppiare.*

* * * They write *diffendere*, and *difendere*, but *difesa* ought to be written with a single *f*. See *Lod. Dolce, del raddoppiamento delle consonanti.*

You must also double the *g*, when the vowels *io* and *ia*, which come after it, make but one syllable; as,
appoggio,

appoggio, lóggia, pióggia, Mággio, rággio ; a support, a lodge, rain, May, a ray. When the vowels *io* and *ia* constitute two syllables, or when the letter *i* is pronounced harder than in the preceding examples, you must not double the *g* ; as, *ágio*, easy ; *privilégio*, privilege ; *malvágio*, bad. See *Dólce*, *Buommattéi*, and *Bártoli*.

The letter *g* is also doubled in the infinitive of verbs, and in all their tenses, when they have a vowel before *gere* ; as, *léggere, réggere, fríggere* ; but if there be a consonant before *g*, then *g* remains single ; as, *fíngere, píngere, pórgere*.

Those words which the English begin with a *j* consonant, that is, when it is followed by a vowel ; as *Jesus*, *just*, *judge*, are written with a *g* by the Italians, in order to render their pronunciation more delicate ; as, *Gesú, giústo, giúdice*.

Capéllo, with a single *p*, signifies hair.

Cappéllo, with a double *pp*, signifies a hat.

There is also another difference between these two words ; that in the former the letter *e* has a close sound, and in the latter, open.

Sol has two significations : when it is a substantive, it signifies the sun ; *il sol, del sol, al sol*, for *il sóle, del sóle, al sóle*.

Sol, when it is an adjective, signifies *alone*, or sometimes *only*.

Suól has likewise two significations : when it is a noun, it signifies the earth ; as, *il suól*, or *suólo*, &c.

Suól, a verb, signifies he is used ; as, *suól veníre*, he is used to come.

Z is put single, when preceded by a consonant ; as, *speránza, licénza* ; but it must be doubled between two vowels ; as, *Bellézza, pézzo, nózze*, except *Lazáro, Fázio*, and a few other words.

N. B. The Italians never make use of the grave accent, but where it is necessary to distinguish words, and to fix the pronunciation : therefore we have placed it only on words marked in the Introduction, and on some others which you will find in the second treatise, on the Italian accent.

We

The Italians do not double the letter *z*, when standing with three vowels, the first of which immediately following the *z*, is an *i*; therefore it would be wrong to write *azzione*, action, &c.; but *azione*, &c.

Piazza, a square, is spelled, like a great many others of the like quality, with a double *z*.

The letter *x* of Latin words, used often in Italian before *c*, is changed into *c*: example, to excite, *eccitare*; excellency, *eccellenza*; and when it does not happen to be before the *c*, it is sometimes changed into a double *s*, and sometimes into a single *s*; as, to exalt, *esaltare*; graciously to hear, *esaudire*, &c.; the maxim, *la massima*; Alexander, *Alessandro*, &c. The *x* is changed into a simple *s* when the vowel with which it forms a syllable is followed by a consonant, or another vowel which belongs to the same syllable: example, *exaurire* in Latin, is transformed into *esaurire* in Italian; but *axis* is transformed into *asse*, because the *i* which follows *x* is followed by the consonant *s*, which, together with the *i* and the *x*, forms but one syllable: *axis* is spelt *axis*.

A great many of the Academicians of La Crusca, put the letter *z* before the vowel *i*, where the common orthography uses the letter *c*; for instance, instead of pronouncing and writing *Francése*, French; *pronunciare*, to pronounce, &c. they write and pronounce *Franzése*, *pronunziare*, &c.

The masculine relative plural *li* is written with a *g* when followed by a vowel; example, I have some books, and I purchased them at Frankfort fair: *Ho dei libri, e gli ho comprati alla fiera di Francoforte*.

It is better to write *chérice* than *chiérico*; *cirúsico*, than *cerúsico* or *chirurgo*, a surgeon.

The syllables *de* and *re*, in the beginning of English words, generally become *di* and *ri* in the beginning of Italian; as, to destroy, *distruggere*; to renew, *rinnovare*, &c.

It was formerly the custom to write several adverbs and prepositions separately, which now make but one word; but they double the first consonant of the latter word, which is joined to the former, when this ends by a vowel: for instance, *già che*, since, *giacchè*; *in tanto*,

fra tanto, in the mean while; *intanto*, *frattanto*; *a ciò che*, *a fin che*, to the end that; *acciochè*, *affinchè*; *si come*, as, *siccome*; *a dósso il suo nemico*, upon his enemy, *adósso al suo nemico*; *óltra a ciò*, besides, *oltracciò*: *di nanzi al giúdice*, before the judge, *dinanzi al giúdice*; *uómo da béne*, an honest man, *uómo dabbéne*.

After is expressed by *dippói* with the verbs, and by *dópo*, with a single *p*, before the nouns.

It is true nevertheless, is elegantly rendered in Italian by *egli è non per tanto véro*.

Non v' è scúse, signifies there is no room for excuse; and this is an ellipsis, instead of *non v' è luogo a scuse*.

We express *several* by *parécchi* for the masculine, and by *parécchie* for the feminine: example, several masters of languages, *parécchi maéstri di lingua*; several women, *parécchie donne*.

For which, or *wherefore*, is expressed in Italian by *per lo che*, or *per la qual cosa*, or *percìò*.

Ne', with an apostrophe, signifies *in the* in the plural, when we are speaking of the masculine gender: example, in the gardens, *ne'* or *néi giardini*.

As there is no future tense, no second preterimperfect in the Italian language, that terminates in *arò* and *arei*, except *sarò*, I shall be, and *saréi*, I should be; *starò*, I shall remain; *staréi*, I should remain; *farò*, I will do; *faréi*, I should do; *darò*, I shall or will give; *daréi*, I should or would give; *saprò*, I shall or will know; *sapréi*, I should know; hence we neither say nor write *amarò* and *amaréi*, &c., but *amerò* and *ameréi*.

The Italians usually place the particles *si*, *vi*, or the relative *ne*, and such like, after the persons of verbs marked with a grave accent; but then they drop that grave accent, and repeat the consonant of those particles; for instance, my brother will repent, *mio fratéllo pentirassi*; I will give you an inkstand, *darovvi un calamájo*.

The king has given an hundred thousand livres to the city of Paris, and he will give fifty to the town of Lyons.

Il re ha dato cento mila lire álla città di Parigi, e daranne cinquánta a quélla di Lióne.

CHAP. II.

Of the APOSTROPHE.

THE Apostrophe is a mark made like a comma, inserted between two letters, to denote the retrenchment of a vowel ; as, *l' amóre, l' ánimo, l' onóre, l' uómo.*

The Italians still observe the rule of old authors, never to make use of the apostrophe but when it renders the pronunciation more delicate ; and not so frequently as those who have but a superficial knowledge of the language.

The apostrophe is generally placed after the articles, if they precede a word commencing with a vowel ; as, *l'ánime, dell'ánime ; l'ánima, dell'ánima ; l'onóre, dell'onóre, &c.*

See what we have said concerning the apostrophe, treating of the articles, p. 6, and 38.

We sometimes meet with *lo'mpéro*, for *l'impéro* ; *le'nsídie* for *l'insídie* ; but this ought rather to be avoided than imitated.

* * Sometimes there is an elision of the article *il*, by cutting off its first letter, which is quite the reverse of other elisions, by which we drop the vowel at the end of words ; and when the article *il* happens to follow a word terminating in a vowel, the *i* of the article *il* is cut off, and the preceding word continues entire, without any abbreviation ; as, *sopra'l tétto*, for *sopra il tétto*.

E'l più garbáto, e'l più cortése, for *il*.

Tutto'l móndo sa, for *tutto il móndo sa*.

Fra'l sì e'l nò, for *fra il, &c.*

Su'l mezzo dì, for *sù il, &c.*

Se'l capitáno cománda, è ragionevole che'l soldáto obbedisca, for *se il, and che il*.

N. B. Observe, in regard to this elision of the article *il*, that the best modern authors constantly make use of it ; and the reason they allege is, that the *i* has a harsher sound than any of the other vowels.

Sometimes we make an elision of the article *lo*, even

before words beginning with a consonant, and the two words coalesce into one; as,

<i>nol so,</i>	}	for	{	<i>non lo so.</i>
<i>sel créde,</i>				<i>se lo créde.</i>
<i>vel prométto,</i>				<i>ve lo prométto.</i>

The apostrophe is also put after *mi, ti, ci, vi, di, si, ne*, when they precede a vowel or the letter *h*; as, *m'amáte, l'ascólto, l'inténdo, s'impórta, m'avéte, s'inténde, v'ingánna, l'ánima, d'António, n'arde, n'avrò, n'hái, n'hánno.*

Words abbreviated are written with an apostrophe; as, *de' signóri*, for *déi signóri*; *pie'* for *piéde*; *me'* for *méglio*, in poetry; *co'* for *cói* or *cólli*.

CHAP. III.

Of the Words that must be retrenched.

THE last syllable of the subsequent five words, *úno, bello, grande, santo, quello, buono*, must be retrenched when they precede a word beginning with a consonant; example, *un giòrno, bel giardino, san Piétro, quel páne, buon libro*; and not *uno giòrno, bello giardino, &c.*

Before masculine nouns, if the subsequent word commences with a vowel, or an *h*, you only cut off the final vowel, and put an apostrophe when there are two consonants; example, *un amico, bell' aspétto, gran ingégno, sant' António, quell' uómo, buon aspétto.*

Before the feminine nouns beginning with a consonant, *grande* is the only one of those words that we abridge, both in the singular and the plural; as, *una casa, bella cámara, gran famiglia, santa Maria, quella signóra, belle case, gran ricchézze, sante chiése, quelle virtù.*

The masculine plurals of the six preceding words are, *úni, bélli, grándi* or *gran, santi, quélli, buóni.*

The feminine plurals are, *úne, bélle, grán* or *grandi, sante, quélle, buóne*, without any other abbreviation than of *grán*; and even this sometimes makes *grándi* with nouns commencing with a vowel; as, *grándi ánime*, or *ánime grándi.*

You

You may also retrench the final vowel of the words that have one of these four letters, *l, m, n, r*, for their penultima; as,

Il carnovál passáto, quál signóre, instead of *il carnovále* and *quále*.

Andiám presto, for *andiámo présto*.

Aman per l'onde i velóci delfíni, instead of *ámano*.

Fiór grato, cuór generóso, instead of *fióre* and *cuóre*.

N. B. When the retrenchment falls upon a word with two final consonants, you must put an apostrophe; as, *crederann' allora*, instead of *crederanno allora*; *vedemm' altri venir*, for *vedemmo altri venir*. But in the modern orthography they write indifferently, *vedemmo altri*, or *vedemm' altri*, and more generally *vedem altri*, with only one *m*, and without apostrophe.

The words that have *m* or *n* for the penultima, are not so frequently retrenched as those that have *l* or *r*. If we should be directed by the opinion of the best authors, the following chapter would be sufficient for our purpose.

CHAP. IV.

Of the Words that must not be retrenched.

THE vowel which terminates a sentence, or which precedes a comma, or any other stop, must never be retrenched; therefore we ought not to write v. s. *ha una bélla man, chi è quel signór? quell'uómo è gran*; but v. s. *ha úna bélla máno, chi è quel signóre? quell'uómo è gránde*; and so of the rest.

Neither must the words terminated in *a*, when they are before a consonant, be retrenched, except *óra, ancora, finora, allora, talora*; for we may write, or *sú signóri, ancór non viéne*; but it would be wrong to write, *úna pícciol cása, úna bel máno*, instead of *úna bélla máno, úna pícciola cása*.

Accented words must never be abbreviated: such, for example, as, *farò, dirò*.

In not retrenching in the plural, the words which have an *l* before the last letter, you are warranted by
the

the authority of the best authors ; therefore, you must write *amábili persóne, fávole ben trováte, paróle scélte, nóbili cavaliéri*. The singular number is more apt to admit of this abbreviation.

To write correctly, you must never abridge *Apóllo, affánno, tállo, dúro, ingánno, pégnno, oscúro, sostégno, stráno, véllno* ; therefore you must not write *Apól, affán, tál, dúr, &c.*

* * The words beginning with an *s*, followed by a consonant, oblige the preceding word to terminate in a vowel ; as, *béllo stúdio, gránde státo, quéllo spírito, éssere státo* ; and not *bel stúdio, grán státo, quél spírito, ésser státo*.

* * Observe, that if the preceding word cannot terminate in a vowel, that which commences with an *s*, followed by a consonant, takes an *i* before it ; as, *per isdégno, in iscuóla*, instead of *per sdégno, in scuóla*. See *Ferránte Longobárdi, Lod. Dólce, and Bentivóglio*.

N. B. In the beginning of a period, or when the sense is interrupted by a colon, or semicolon, we may omit the insertion of the vowel *i*.

We never retrench the *e* of *se*, signifying *if*, except it be followed by another *e* ; for instance, we do not say *s'ámo lo stúdio*, if I love study, but *se ámo lo stúdio*. On the contrary, we do not say, *se esercitasse l'árte*, if he exercised the art, but *s'esercitásse l'árte*, by reason that *esercitásse* begins with an *e* ; example, I have seen my mother, and given her a gold snuff-box, *ho veduto mia mádre, e le ho dáto una scátola d'óro* : or, he loves Antony, *áma António*. If we were to cut off the *e* from *le*, in the former sentence, we should not know whether this *l'* was in the accusative or dative, in the singular or plural ; and if we were to retrench the final *a* from the word *áma*, we should not be able to tell whether it was the first or third person of the present indicative, or the subjunctive, or the third person of the preter-definite. You must therefore write, without any elision of the vowel, *ho veduto mia mádre, e le ho dáto, &c. áma António*, and the rest in the same manner.

You must not retrench the *e* in *che*, when the following word begins with an *i*, for it is the *i* that ought rather

rather to be retrenched : but when this *i* is the plural of the definite article, which does not admit of this elision, then you are to pronounce the *che* and *i* both together, as if it were only one word : example, God grant the times may be good, and the winds be not very high next winter ; then, if my brother Anthony is well, and my cousin Harry is in town, I will go to Paris : *Dió vóglia che'l témpo sia buóno, e che i venti non siéno gagliárdi 'l véрно próssimo ; allóra, se António mio fratéllo starà béne, e s'Enríco mio cugíno sarà in città, andrò a Parígi.*

We never retrench the *i* from *ci*, us, before the vowels *a* and *o* ; because it would render the pronunciation too harsh : hence we do not say, *il príncipe c' avéva proméssó cénto scudi*, the prince had promised us a hundred crowns, but *ci avéva* ; V. S. *c' onóra*, you do us honour, but *ci onóra*.

It would be extremely proper, if, before words beginning with the letter *z*, we were not to retrench the vowel, so as not to say, *buón zúcchero*, good sugar ; *gran zázzerà*, a large head of hair : but *buóno zúcchero, gránde zázzerà*.

In Dante, Petrarch, Ariosto, Guarini, Tasso, Marini, and all the poets, we find several tenses of the verbs abridged. See farther on this head, in the treatise of Poetic Licences, where I have arranged them in alphabetical order.

SECOND TREATISE.

Of the ITALIAN ACCENT.

THE accent, which is the very soul of pronunciation, is the stronger or weaker elevation of the voice on particular syllables, and the manner of pronouncing them, shorter or longer.

I intend to speak here only of the accent which the Italians make use of in writing, and which we find in their printed books.

The Italians, indeed, are acquainted with two accents, but they make use of one only, namely, the grave, which is figured by an oblique stroke from the left to the right, after this manner ('). It is put only in the last syllable of some words; as, *amò*, when it happens to be a verb, as, *parlerò*.

N. B. The other accent, called acute, is a contrary mark to that of the grave, as may be seen in the following words, *ámano*, *amávano*, &c. The Italians never note it down; so that if we sometimes meet with it in books that teach the principles of their language, as is now the case in this grammar, it is with a view of conveying thereby a just idea of the Italian accentuation.

CHAP. I.

Of the Grave Accent.

THE Italian nouns in *tà*, which in English terminate in *ty*, and in Latin in *tas*, are marked with a grave accent; as, *purità*, *castità*, *santità*, *maestà*, *gravità*, &c. These words form the plural in *tà*, without any alteration.

But they do not place an accent on the *a* in *vísita*, because it does not come from a Latin word in *tas*; neither are we to dwell upon the last syllable; and, moreover, it makes the plural *vísite* and not *vísita*.

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The Italians also place a grave accent on nouns terminating in *u* ; as, *virtù*, *servitù*, &c.

Monosyllables ending in *o* or *a*, according to some grammarians, are accented ; as, *dò*, *dà* ; *fò*, *fà* ; *può*, *sà* ; *stò*, *stà*. But I should prefer the opinion of those who do not accent them, because a monosyllable ever preserves the same quantity, whether it be accented or not ; so that the accent, in that case, only serves to distinguish one word from another ; as, *dà*, he gives, from the indefinite article *da*, from.

They likewise put the grave accent on the first and third person singular of the future tense ; as, *canterò*, *goderò*, *darò*, *canterà*, *goderà*, *darà*.

* * Observe, that we may transpose the monosyllables which we happen to find before verbs accented on the last ; and then we must double the first letter of the monosyllable, and drop the accent of the verb ; as, I have them, *holle*, for *le ho* ; I will do it, *faróllo*, for *lo farò* ; he showed me, *mostrómmi*, for *mi mostrò* ; he heard me, *sentímmi*, for *mi sentì*.

The manner of transposition, after the tenses of accented verbs, is very common in poetry.

The verbs are marked with a grave accent in the third person singular of the preter-definite, whenever the first person terminates in two vowels ; as, *amái*, *amò credéi*, *credè* ; *dormúi*, *dormì*.

If the first person of the preter-definite does not terminate in two vowels, there is no accent on the third.

For which reason we put no accent on the last syllable of *vínse*, *úrse*, *prése*, *diède*, *féce*, *stétte*, which, in the first person, make *vínsi*, *úrsi*, *prési*, *diédi*, *féci*, *stétti*.

N. B. The Italians also put a grave accent on *dì*, a day ; and on *dì*, the imperative of the verb *dire*, to say ; on *è*, it is ; on *lì* and *là*, there ; to show that these words are to be pronounced with great emphasis, and with a somewhat longer pause ; as also to distinguish the above-said two *dì*'s from *di*, the genitive indefinite, which is sounded without a pause at all ; they likewise mark a grave accent on *lì*, there, to distinguish it from *li*, the relative masculine plural ; as, I promise three crowns, and I give them, *prométto tre scúdi*, *e li do* : and on *là*,

to distinguish it from *la*, the relative feminine singular; as, the princess writes a letter, and causes it to be put in the post: *la principéssa scríve una lèttera, e la fa méttér alla pósta.*

The grave accent is also put on *quí* and *quà*, here; on *costì* and *costà*, there; *giù*, below, down; *sù*, up; *più*, more; *così*, so, or thus; *sì*, yes; because those words are to be sounded somewhat stronger, and, in some measure, with a greater pause; but, on the other monosyllables, they do not mark a grave accent, for it would be entirely superfluous, as they are always pronounced in the same manner.

We therefore do not accent *da* from the ablative indefinite: *a*, to; *ma*, but; *ne*, of it, of them, or us; *re*, king; *o*, or; and others of the like nature; because no confusion or obscurity can arise from thence, as you will perceive by the following example: particularly with respect to *da* and *a*, the two monosyllables which seem to be somewhat equivocal, but by no means are so.

Nè, when it means neither or not, is accented, to distinguish it from *ne*, a pronoun conjunctive.

Alexander gives his word as an honest man, and he has no difficulty to give it to Peter and Paul, or to any other person.

Alessándro dà la súa paróla da gálantuómo, e non ha verúna difficoltà di dár-la a Piétro ed a Páolo, o a chi si sía.

You see, therefore, very clearly, that in this example, the first *dà* is the verb, the second is the ablative definite; and that the first *ha* is in like manner a verb, being particularly written with an *h*, and that the other *a*'s are datives indefinite.

CHAP. II.

Of the Pronunciation of Nouns.

WE have mentioned, in the preceding chapter, that the Italians sometimes make use of the grave accent, and particularly in the examples above given; but as to what concerns the acute accent, we may venture to affirm, that it is used by no modern Italian, at least
who

who understands his own language: because without insisting that it would be impossible for the printer, though ever so exact, to mark it wherever it might be wanting, it would occasion such a strange embarrassment and confusion in the letters, that it would be scarcely possible to read them. In order, therefore, to avoid the frequent repetition of the grave and acute accents, I have discovered a method which to me appears very easy and clear, and which will be of great use to such as are desirous of learning this language, and even to the Italians themselves. But before I enter upon an explanation of the *particular rules* arranged here in an alphabetical order, it will be necessary to give your attention to the *general rules* contained in the five following numbers.

No. I.

All nouns must be pronounced either short or long; and their short or long sound depends entirely on their penultima syllables, that is, the last but one; for all the other syllables are to be pronounced steadily and uniformly, that is, without making use of any brevity, except these two nouns, *áugure*, an augur; *cláusola*, a clause; which have the antepenultima (that is, the last but two) short; and some others mentioned in the exception of the letter *c*.

In order to know in what manner you are to sound this penultima syllable, observe the penultima letter of the noun you want to pronounce, and look for that letter in the following arrangement, where you will see the rule with its exceptions; as, for example, if you want to know whether the noun *rammárico*, regret; ought to be pronounced short or long, you must look for the letter *c*, which is the penultima letter of the noun *rámmarico*, marked in the alphabetical order; you must also examine the exception; and if you do not find it there, then you are to conform to the rule which says, all nouns that have the letter *c* for their penultima, are pronounced short.

No. II.

Nouns of two syllables have no rule at all, because they are subject to neither brevity nor length: except
a very

a very small number, which will be found in their proper places of exception. I shall give you here, as a general rule, all such nouns as have two consonants before the final vowel, as *macilén-te*, *cangiamén-to*, make the penultima syllable long, of whatever number of syllables they consist; except a few, which you will find under the letters *r* and *t*.

No. III.

Neither is there any need of a rule for nouns which have a grave accent marked on the last vowel; it is sufficient to know how to pronounce one of them properly; for example, *carità*; and you will be able to pronounce *calamità*, *verità*, *virtù*, *bontà*, and all others of the same kind, because you are to sound them all with the same degree of quickness.

No. IV.

All feminine nouns follow the rule of the masculines, from which they are derived. All the plurals follow the rule of their singulars, and compound nouns those of their simples.

No. V.

There are some nouns which the Italians pronounce as they please, that is, either long or short; and of these I have mentioned some in the exceptions to the rules. With regard to poetic nouns, we must be directed by the measure of the verse; for poets have a licence to abbreviate and lengthen a great many words. You pronounce according to the custom of the country, when they happen to be barbarous and foreign names, and all of Hebrew and Greek derivations. Likewise the proper names of persons, families, towns, provinces, &c. Remember the proverb, *In paése ove vâi, úsa ciò che trovi*.

Let us now proceed to the particular rules.

A.

Nouns having the letter *a* for the penultima, are very few among the Tuscans, and you must pronounce them long; as, *Archeláo*, *Nicoláo*, *Stanisláo*.

B. Nouns

B.

Nouns that have the letter *b* for their penultima, are also very few, and must be pronounced short; as, *A'rabo*, *Bárnaba*, *Célibe*, *I'ncubo*, *súccubo*; but pronounce *Caróbba*, a Carob bean, long.

C.

All nouns whose penultima is the letter *c*, are short; as, *Rammárico*.

Except

<i>Alice</i> ,	<i>Feróce</i> ,	<i>Pampalúca</i> , a kind
<i>Amíco</i> ,	<i>Festúca</i> ,	of sea-fish.
<i>Antíco</i> ,	<i>Filúca</i> , or <i>Felúcca</i> ,	<i>Paníco</i> , panic, a
<i>Appendíce</i> ,	<i>Imbriáco</i> ,	sort of grain.
<i>Apríco</i> ,	<i>Intríco</i> ,	<i>Pappafíco</i>
<i>Arcidúca</i> ,	<i>Lattúca</i> ,	<i>Pendíce</i> ,
<i>Atróce</i> ,	<i>Lettíca</i> ,	<i>Perníce</i> ,
<i>Beatríce</i> ,	<i>Lombríco</i> ,	<i>Pudíco</i> ,
<i>Beccafíco</i> ,	<i>Loríca</i> ,	<i>Rubríca</i> , a rubric
<i>Bereníce</i> ,	<i>Ludovíco</i> ,	of a missal or
<i>Bibliotéca</i> ,	<i>Lumáca</i> ,	other book.
<i>Cadúco</i> ,	<i>Mammalúcco</i> ,	<i>Sambúco</i> ,
<i>Capífuóco</i> ,	<i>Mantéca</i> ,	<i>Sommáco</i> ,
<i>Cervíce</i> ,	<i>Matríce</i> ,	<i>Tameríce</i> ,
<i>Ciriáco</i> ,	<i>Mendíco</i> ,	<i>Tarlíce</i> ,
<i>Cloáca</i> ,	<i>Molíca</i> ,	<i>Tartarúca</i> ,
<i>Corníce</i> ,	<i>Moríce</i> ,	<i>Teriáca</i> or <i>triáca</i> ,
<i>Coturníce</i> ,	<i>Naríce</i> ,	<i>Velóce</i> ,
<i>Dappóco</i> ,	<i>Nemíco</i> ,	<i>Verníce</i> ,
<i>Enríco</i> ,	<i>Opáco</i> ,	<i>Verrúca</i> ,
<i>Fanfalúco</i> ,	<i>Oríco</i> , gum	<i>Vescíca</i> ,
<i>Fatíca</i> ,	Arabic.	<i>Ubbriáco</i> ,
<i>Federíco</i> ,	<i>Ortíca</i> ,	<i>Ulderíco</i> ,
<i>Felíce</i> ,	<i>Paglúca</i> ,	<i>Umbilíco</i> , or <i>bel-</i>
<i>Feníce</i> ,		<i>lífico</i> .

And all nouns terminated in *ace*; as, *audáce*, *fornáce*, *spináce*. Likewise such as express female qualities, and end in *íce*; as, *meretríce*, *posseditríce*, *vendicatríce*, &c.

D. Nouns

D.

Nouns which have the letter *d* for their penultima are short.

Except,

<i>Alcíde,</i>	<i>Dioméde,</i>	<i>Omicída,</i>
<i>Arrédo,</i>	<i>Disfída,</i>	<i>Palúde,</i>
<i>Belgrádo,</i>	<i>Eréde,</i>	<i>Parentádo,</i>
<i>Canicída,</i>	<i>Eróde,</i>	<i>Parenticída,</i>
<i>Congédo,</i>	<i>Fratricída,</i>	<i>Parricída,</i>
<i>Contádo,</i>	<i>Ganiméde,</i>	<i>Rugiáda,</i>
<i>Contráda,</i>	<i>Goffrédo,</i>	<i>Squassacóda,</i>
<i>Corrádo,</i>	<i>Ignúdo,</i>	<i>Tancrédi,</i>
<i>Corrédo,</i> equipage.	<i>Lampréda,</i>	<i>Tolédo,</i>
<i>Cupído,</i> Cupid.	<i>Mercéde,</i>	<i>Treppiéde,</i>
<i>Custóde,</i>	<i>Nicoméde,</i>	<i>Zenádo.</i>

Nouns ending in the syllable *de*, and formed from other nouns which have a grave accent on their final vowel, are also pronounced long; as, *cittáde*, *povertáde*, *virtúde*, formed of *città*, *povertà*, *virtù*. N.B. This manner of writing is used only by poets, and very rarely occurs in prose.

E.

All nouns that have the letter *e* for their penultima, are long.

Except

Acúleo, *Bórea*, *Cesúrea* (title of majesty; but when it signifies a city, it is pronounced long) *Cerúleo*, *Coetáneo*, *Collatáneo*, *Empíreo*, *Etéreo*, *Línea*, *Medi-terráneo*, *purpúreo*, *Tartúrea*, *temporáneo*. Some pronounce the two names *Teséo* and *Timotéo*, long; and they seem to be in the right. All nouns adjective derived from substantives are also short; as, *férreo* from *férro*, iron; *marmóreo*, from *mármo*, marble; *venéreo*, from *Venére*, Venus. In all nouns of this termination, where the letter *u* alone forms their antepenultima syllable, this letter is pronounced short, as well as the syllable that follows; as, *áureo*, *náusea*, &c.

F. You

F.

You are to pronounce all nouns short, whose penultima is the letter *f*; except the three following, *Martúfo*, *Paráfo*, *Tartúfo*, which are long.

G.

You must pronounce all nouns short, that have the letter *g* for their penultima,

Except

Areopágo, *Bottéga*, *Castíga*, *Colléga* (*Congrégá*, though long, is sometimes pronounced short), *Dionígi*, *Gonzága*, *Impiégo*, *Intrígo*, *Lattúga*, *Lettíga*, *Luígi*, *Lupágo*, *Orígo*, *Parígi*, *Pedagógo*, *Preságo* (several pronounce *próroga* short), *Ripiégo*, *sanguisúga*, *selvágo*, *sinagóga*, *sossiégo*, or *sussiégo*, *tartarúga*.

I.

In some nouns where the letter *i* happens to be the penultima, it forms one syllable with the following letter, as they are pronounced jointly.

In others, it is formed separately, forming a distinct syllable by itself.

The letter *i* therefore forms but one syllable with the subsequent vowel, in all nouns not contained in the following catalogue. It forms two syllables in the following nouns, and you are to pronounce them long; viz.

<i>Agonía</i> ,	<i>Antología</i> ,	<i>Astronomía</i> ,
<i>Albagía</i> ,	<i>Antinomia</i> ,	<i>Badía</i> ,
<i>Amnistía</i> ,	<i>Antipatía</i> ,	<i>Balía</i> , power, or
<i>Anagogía</i> ,	<i>Apología</i> ,	authority.
<i>Analogía</i> ,	<i>Apoplessía</i> ,	<i>Balío</i> ,*
<i>Ananía</i> ,	<i>Apostasía</i> ,	<i>Baronía</i> ,
<i>Anarchía</i> ,	<i>Aristocrazía</i> ,	<i>Bastía</i> ,
<i>Anatomía</i> ,	<i>Armonía</i> ,	<i>Befanía</i> , or <i>epifanía</i> .
<i>Anfanía</i> ,	<i>Arpía</i> ,	
<i>Anfibología</i> ,	<i>Astrología</i> ,	<i>Bigamía</i> ,

* This name is given in some parts of Tuscany to the person who, at Rome, is called *Cursore*, a serjeant or bailiff.

<i>Brío,</i>	<i>Golía,</i>	<i>Paralisía,</i>
<i>Bugía,</i>	<i>Idrofobia,</i>	<i>Pavía,</i>
<i>Calpestío,</i>	<i>Idrografía,</i>	<i>Pazzía,</i>
<i>Carestía,</i>	<i>Idromanzía,</i>	<i>Pestío,</i>
<i>Castellanía,</i>	<i>Idropisia,</i>	<i>Peripezía,</i>
<i>Codardía,</i>	<i>Infingardía,</i>	<i>Picardía,</i>
<i>Chiromanzía,</i>	<i>Ipocrisia,</i>	<i>Pío</i> (but <i>émpio</i> is pronounced short.)
<i>Chironía,</i>	<i>Ironía,</i>	<i>Piromanzia</i>
<i>Chirurgía,</i>	<i>Lebbrosía,</i>	<i>Poesía,</i>
<i>Compagnía,</i>	<i>Leggío,</i>	<i>Polizía,</i>
<i>Cortesía,</i>	<i>Liscía, or Lescía,</i>	<i>Prigionía,</i>
<i>Cronología,</i>	<i>Iye to wash with.</i>	<i>Prosodia,</i>
<i>Dío or Iddío,</i>	<i>Litaníe,</i>	<i>Puttania,</i>
<i>Democrazia,</i>	<i>Litargía, or letargía,</i>	<i>Qualsisia,</i>
<i>Diafanía,</i>	<i>Liturgía,</i>	<i>Restío,</i>
<i>Desío,</i>	<i>Lombardía,</i>	<i>Ricadía,</i>
<i>Economía,</i>	<i>Lucía,</i>	<i>Río,</i>
<i>Elegía,</i>	<i>Magía,</i>	<i>Ritrosía,</i>
<i>Elía,</i>	<i>Malacchía,</i>	<i>Romanía,</i>
<i>Energía,</i>	<i>Malattía,</i>	<i>Rosalía,</i>
<i>Eresía,</i>	<i>Malía,</i>	<i>Saettía,</i>
<i>Etimología,</i>	<i>Malvasía, or Malvagía, Malmsey wine.</i>	<i>Sagrestía, or sagrestía,</i>
<i>Eucaristía,</i>	<i>Malinconía, or</i>	<i>Schiranzía, or</i>
<i>Fantasía,</i>	<i>Maninconía,</i>	<i>scheranzía,</i>
<i>Fellonía,</i>	<i>Mattía,</i>	<i>Schiavonía,</i>
<i>Filología,</i>	<i>Melanconía,</i>	<i>Scoppiettío,</i>
<i>Filosofía,</i>	<i>Melodía,</i>	<i>Simonía,</i>
<i>Fisonomía, or fisi- sionomía,</i>	<i>Mercanzía,</i>	<i>Simpatía,</i>
<i>Fío,</i>	<i>Messía,</i>	<i>Sinfonía,</i>
<i>Follía,</i>	<i>Mío,</i>	<i>Sodomía,</i>
<i>Frenesía,</i>	<i>Monarchía,</i>	<i>Sofía,</i>
<i>Gagliardía,</i>	<i>Mormorio,</i>	<i>Spía,</i>
<i>Gelosía,</i>	<i>Natío,</i>	<i>Stallío,</i>
<i>Genealogía,</i>	<i>Negromanzía,</i>	<i>Stantío,</i>
<i>Gengía,</i>	<i>Normandía,</i>	<i>Tentinnío,</i>
<i>Genía,</i>	<i>Notomía,</i>	<i>Teología,</i>
<i>Geografía,</i>	<i>Obblío,</i>	<i>Tipografía,</i>
<i>Geomanzía,</i>	<i>Omilia, or umilia,</i>	<i>Tirannía,</i>
<i>Geometría,</i>	<i>Ortografía,</i>	<i>Tobía,</i>
<i>Gerarchía,</i>		<i>Traversía,</i>
<i>Geremía,</i>		

<i>Traversía,</i>	<i>Vía,</i>	<i>Zacchía,</i>
<i>Turchía,</i>	<i>Villanía,</i>	<i>Zío.</i>
<i>Vallonía,</i>		

We likewise give a long pronunciation to all those nouns which terminate in *ría*; as, *allegría, idolatría, ostería.*

Except feminine nouns derived from short masculines, only by changing the last vowel into *a*; as, *vit-tório, vittória; fulminatório, fulminatória*; because these are reducible to the rule of No. IV.

The following are also pronounced short.

<i>A'dria,</i>	<i>Féria,</i>	<i>Mándria,</i>
<i>Angúria,</i>	<i>Fímbria,</i>	<i>Matéria,</i>
<i>A'ria,</i>	<i>Fúria</i>	<i>Memória,</i>
<i>Artéria,</i>	<i>Glória,</i>	<i>Miséria,</i>
<i>Baldória,</i>	<i>I'dria,</i>	<i>Mítria,</i>
<i>Bória,</i>	<i>Indústria,</i>	<i>Penúria,</i>
<i>Calábria,</i>	<i>Ingiúria,</i>	<i>Píria,</i>
<i>Cúria,</i>	<i>I'stria,</i>	<i>Stíria,</i>
<i>Dória,</i>	<i>Lussúria,</i>	<i>Stória.</i>

Frádicio, múdicio, súdicio, which several Tuscans use instead of *frácido, múcido, and súcido*, are nouns out of all rules; because, besides the conjunction of the two last vowels, they have the syllable *di* short.

In fine, all nouns that have for their penultima the letter *i*, forming one syllable with the final, as *deside-rio, propízio*, make the penultima long.

L.

Nouns that have the letter *l* for their penultima, are short,

Except

<i>Acquaméle,</i>	<i>Candéla,</i>	<i>Crudéle,</i>
<i>Aracéli,</i>	<i>Capraróla,</i>	<i>Fedéle,</i>
<i>Asílo,</i>	<i>Carmélo,</i>	<i>Idroméle,</i>
<i>Batticúlo,</i>	<i>Caróla,</i>	<i>Loquéla,</i>
<i>Bestióla,</i>	<i>Cautéla,</i>	<i>Mezzúle,</i>
<i>Camméllo,</i>	<i>Corruttéla,</i>	<i>Michéle,</i>
		<i>Ossiméle,</i>

<i>Ossiméle,</i>	<i>Raffaéle,</i>	<i>Strozzúle,</i>
<i>Paraléllo,</i>	<i>Segála,</i> (some	<i>Tordéla,</i>
<i>Parentéla,</i>	pronounce it	<i>Vangélo,</i>
<i>Paróla,</i>	short).	<i>Varóla,</i> or <i>veróla,</i>
<i>Pirólo,</i>	<i>Sequéla,</i>	<i>Vióla,</i>
<i>Pistóla,</i> a pistol.	<i>Soggólo,</i>	<i>Uriéle.</i>
<i>Queréla,</i>	<i>Sosaméle,</i>	

And all nouns terminating in *ale* ; as, *canále*, *funerále*, *guanciále*, without reckoning *Anníbale*, *Asdrúbale*, and *fónfale*.

You are likewise to pronounce all nouns long that, before the final syllable, have the letter *o* preceded by a vowel, here called accidental, which in verse is seldom used, but frequently in prose, though it is scarcely ever sounded ; as, *figliuólo*, *Romagnuólo*, *vignajuólo*. In like manner, nouns terminating in *ile* ; as, *Apríle*, *gentíle*, *vedovíle* : but of the latter there are fourteen short, viz.

<i>Acquátile,</i>	<i>Fértile,</i>	<i>Stérile,</i>
<i>A'gile,</i>	<i>Frágile,</i>	<i>Volátile,</i>
<i>Dócile,</i>	<i>Fútile,</i>	<i>U'mile,</i>
<i>Diffícile,</i>	<i>Grácile,</i>	<i>U'tile.</i>
<i>Fácile,</i>	<i>Portátile,</i>	

All adjectives in *bile*, which express possibility or impossibility of doing any thing, are also short ; as, *correggíbile*, *invincíbile*, *scíbile*, &c.

N. B. *Atrabíle* is pronounced long ; but all the other nouns in *ile*, as *amábile*, *nóbile*, *stábile*, &c. follow the rule of the letter *l*.

M.

Pronounce all nouns short, which have the letter *m* for their penultima,

Except

<i>Abrámo,</i>	<i>Guaíme,</i>	<i>Probléma,</i>
<i>Adámo,</i>	<i>Idióma,</i>	<i>Richiámo,</i>
<i>Cinamómo,</i>	<i>Lattíme,</i>	<i>Soprannóme,</i>
<i>Cognóme,</i>	<i>Madáma,</i>	<i>Stratagémma,</i>
<i>Concíme,</i>	<i>Opímo,</i>	<i>Sublíme,</i>
<i>Diadéma,</i>	<i>Poéma,</i>	<i>Suprémo,</i>
<i>Estrémo,</i>		

Except also, all nouns terminated in *ame* and *ume* ; as, *bestiáme*, *legnáme*, *costúme*, *legúme*.

N. Pronounce

N.

Pronounce all nouns long, whose penultima is the letter *n*,

Except

<i>Abrótano,</i>	<i>Garófano,</i>	ging up of the
<i>Abrústino,</i> or <i>ar-</i>	<i>Gémìno,</i>	vineyard.
<i>bústino,</i>	<i>Gérmìne,</i>	<i>Plátano,</i>
<i>A'cino,</i>	<i>Gióvane,</i> or <i>gió-</i>	<i>Plátina,</i>
<i>Amázzone,</i>	<i>vine,</i>	<i>Polésine,</i>
<i>Antífona,</i>	<i>Gómena,</i>	<i>Polígono,</i>
<i>A'rgine,</i>	<i>Intégina,</i>	<i>Prístino,</i>
<i>A'sino,</i>	<i>Lacedémone,</i>	<i>Pródano,</i>
<i>Cánone,</i>	<i>Lámpana,</i>	<i>Ráfano,</i>
<i>Cármìne,</i>	<i>Lésina,</i>	<i>Rágano,</i>
<i>Cárpìne,</i>	<i>Líbano,</i>	<i>Rímìni,</i>
<i>Cófano,</i>	<i>Limósina,</i> or <i>ele-</i>	<i>Ródano,</i>
<i>Cristófano,</i>	<i>mósina,</i>	<i>Sátana,</i>
<i>Dáino,</i>	<i>Mácchina,</i>	<i>Stággina,</i>
<i>Diácono,</i>	<i>Mácina,</i>	<i>Stágina,</i>
<i>Diáfano,</i>	<i>Mángano,</i>	<i>Stéfano,</i>
<i>Diógene,</i>	<i>Módena,</i>	<i>Straggína,</i>
<i>E'bano,</i>	<i>Océano,</i>	<i>Términi,</i>
<i>E'glino,</i>	<i>O'rfano,</i>	<i>Tímpano,</i>
<i>E'lcino,</i>	<i>O'rgano,</i>	<i>Tráina,</i>
<i>Esámìne,</i>	<i>Orígano,</i>	<i>Trápano,</i>
<i>Fémmina,</i>	<i>Página,</i>	<i>Túrbine,</i>
<i>Ferráina,</i>	<i>Pámpana,</i>	<i>Vímìne,</i>
<i>Fiórìna,</i>	<i>Pátina,</i>	<i>Uómìni,</i>
<i>Fiócìne,</i>	<i>Péttine,</i>	<i>Záino,</i>
<i>Fúlmine,</i>	<i>Pástino,</i> a dig-	<i>Zingáno.</i>
<i>Gránfano,</i>		

You are likewise to pronounce all nouns short that terminate in *gine*; as, *balordággine*, *orígine*, *píantágine*; and all those which end in *dine* in the singular; as, *amaritúdine*, *róndine*.

O.

There are not more than four nouns, having the letter *o* for their penultima, in regard to which there could

could be any doubt of their pronunciation : these are *A'loe*, *Síloe*, *Nóe*, *Eróe* : the three first are pronounced with some rapidity, as if they had a grave accent on the letter *e*, which indeed is used by some : but the fourth is long.

P.

You are to pronounce all nouns short, that have the letter *p* for their penultima,

Except

Antipápa, *archetípo*, *Cantalúpo*, *Ciclópo*, *dirúpo*, *Európa*, *Esópo*, *Isópo*, *Oroscópo* : the following three are better short than long, *Píropo*, *Pélipo*, *Príapo*.

R.

Pronounce all nouns long whose penultima is the letter *r*,

Except

<i>A'lbero</i> , or <i>árbore</i> ,	<i>Chiávari</i> , the	<i>Metéora</i> ,
<i>A'nitra</i> , or <i>ánatra</i> ,	name of a	<i>Néttare</i> ,
<i>A'ncora</i> , anchor.	country.	<i>Néutro</i> ,
<i>A'nfora</i> ,	<i>Cláustro</i> ,	<i>Nicéforo</i> ,
<i>A'rbitro</i> ,	<i>Cóllera</i> ,	<i>O'ngaro</i> ,
<i>A'saro</i> ,	<i>E'piro</i> ,	<i>Páparo</i> ,
<i>Aúgure</i> ,	<i>Esámetro</i> ,	<i>Pécora</i> ,
<i>A'ustro</i> ,	<i>Féretro</i> ,	<i>Pentámetro</i> ,
<i>Báratro</i> ,	<i>Fánfaro</i> ,	<i>Pésaro</i> ,
<i>Bárbaro</i> ,	<i>Fólgore</i> ,	<i>Píffero</i> ,
<i>Bávaro</i> ,	<i>Gámbaro</i> ,	<i>Pitágora</i> ,
<i>Bíschero</i> ,	<i>Gásparo</i> ,	<i>Pórforo</i> ,
<i>Búlgaro</i> ,	<i>Géometro</i> , and	<i>Pórpora</i> ,
<i>Cánchero</i> ,	<i>géometra</i> ,	<i>Rémora</i> ,
<i>Cánfora</i> ,	<i>I'caro</i> ,	<i>Sátiro</i> ,
<i>Cántaro</i> ,	<i>Intérprete</i> ,	<i>Schéletro</i> ,
<i>Cápparo</i> ,	<i>Lázzaro</i> ,	<i>Spálatro</i> ,
<i>Cátedra</i> ,	<i>Lógoro</i> ,	<i>Súgaro</i> ,
<i>Célebre</i> ,	<i>Mártire</i> ,	<i>Súperi</i> ,
<i>Cérebro</i> ,	<i>Mártora</i> ,	<i>Tártaro</i> ,
<i>Césare</i> ,	<i>Máschera</i> ,	<i>Ténebre</i> ,
		<i>Tórtora</i> ,

<i>Tórtora,</i>	<i>Záccara,</i>	<i>Zíngaro,</i>
<i>U'ngaro,</i>	<i>Zázzara,</i>	<i>Zúcchero.</i>

You are likewise to pronounce all nouns short, that terminate in *era*, *ere*, and *ero*, and have not the letter *ì* before the antepenultima *e*; as, *léttere*, *Cérere*, *número*; but we must except *austéro*, *chiméra*, *emisféro*, *galéra*, *ingegnéro* or *ingegnére*, *lusinghiéro*, *menzognéro*, *messére*, *Oméro*, *panτέρα* *primavéra*, *sevéro*, *sincéro*, *statéra*, which conform to the rule: as do likewise almost all verbal nouns: as, *il piacére*, *il parére*, and some other, which are derived from the infinitives contained in the exception to the rule of the second number in the next chapter. And the abbreviated nouns preserve the same sound as they had before their abbreviation; for instance, we pronounce *altéro* long, because it is abridged from *altiéro*, *intéro* from *intiéro*, *magistéro* from *magistiéro*, *monastéro* from *monastiéro*, &c.

The word *chiácchiera* is pronounced short, though it has the *ì* before the *e*.

S.

All nouns are pronounced long which have the letter *s* for their penultima,

Except

<i>Análisi,</i>	<i>E'feso,</i>	<i>Paráfrasi,</i>
<i>A'niso,</i>	<i>E'nfasi,</i>	<i>Plaúso,</i>
<i>Bríndisi,</i>	<i>E'stasi,</i>	<i>Sindéresi,</i>
<i>Cítiso,</i>	<i>Génesi,</i>	<i>Síntesi,</i>
<i>Diágnosi,</i>	<i>Metamórfosi,</i>	<i>Túnisi.</i>
<i>Diócesi,</i>		

T.

Pronounce those nouns long, having the letter *t* for their penultima,

Except

<i>A'bito,</i>	name, and a pre-	<i>A'ndito,</i>
<i>Accólito,</i>	cious stone.	<i>Anélito,</i>
<i>A'dito,</i>	<i>A'lito,</i>	<i>Antídoto,</i>
<i>A'gata,</i> a christian	<i>A'mbito,</i>	<i>Antístite,</i>
		<i>Apóstata,</i>

<i>Apóstata,</i>	<i>Fortúito,</i>	<i>Próposito,</i>
<i>Ariete,</i>	<i>Frémito,</i>	<i>Púlpito,</i>
<i>Attónito,</i>	<i>Gálata,</i>	<i>Ricápito,</i>
<i>Autómata,</i>	<i>Gémito,*</i>	<i>Recóndito,</i>
<i>Cógnito,</i>	<i>Génito,</i>	<i>Réndita,</i>
<i>Cómito,</i>	<i>Gómito,</i>	<i>Sábato,</i>
<i>Cómpito, the work</i>	<i>Implícito,</i>	<i>Séquito,</i>
<i>of a day, or a</i>	<i>I'nclito,</i>	<i>Sóccita,</i>
<i>task.</i>	<i>Intérprete,</i>	<i>Sócrata,</i>
<i>Cómpito,</i>	<i>Intúito,</i>	<i>Sólito,</i>
<i>Crédito,</i>	<i>Ipócrata,</i>	<i>Sollécito,</i>
<i>Cúbito,</i>	<i>Ipócrito,</i>	<i>Spírito,</i>
<i>Débito,</i>	<i>Ippólito,</i>	<i>Stímmate, or Stí-</i>
<i>Decrépito,</i>	<i>Lécito,</i>	<i>mate, marks of</i>
<i>Dédito,</i>	<i>Líbito,</i>	<i>wounds.</i>
<i>Depósito,</i>	<i>Liévito,</i>	<i>Stípita,</i>
<i>Dísputa,</i>	<i>Límite,</i>	<i>Strépito,</i>
<i>Dómito,</i>	<i>Mérito,</i>	<i>Súbito,</i>
<i>E'mpito, for I'm-</i>	<i>Náscita,</i>	<i>Súddito,</i>
<i>peto,</i>	<i>Olocáusto,</i>	<i>Tácito,</i>
<i>Epíteto,</i>	<i>O'spite,</i>	<i>Tránsito,</i>
<i>Esáusto,</i>	<i>Pálmite,</i>	<i>Trémito,</i>
<i>Esército,</i>	<i>Pérdita,</i>	<i>Végeto,</i>
<i>E'sito,</i>	<i>Plácito,</i>	<i>Véndita,</i>
<i>Esplicito,</i>	<i>Prémito,</i>	<i>Véneto,</i>
<i>Fégato,</i>	<i>Préstito,</i>	<i>Vísita,</i>
<i>Fómite,</i>	<i>Preterito,</i>	<i>Vómito.</i>

U.

Pronounce all nouns short that have the vowel *u* for their penultima: example, *árduo*, *perpétuo*, *resíduo*, *assíduo*, &c.

Except

Altrúi, *búe dúe*, and its compounds, as, *ambidúe*, *ventidúe*, &c. *colúi*, *costúi*, *cúi*, *lúi*, *súi*, *túi*.

* When it is a noun adjective, it is pronounced almost always short; but when a supine, it is long.

V. You

V.

You are to pronounce those nouns short that have *v* for their penultima; examples, *cóncavo*, *Génova*, *trítavo*, *véscovo* :

Except

Bisávo, *diciannóve*, and the other numbers of the same termination; *Ginévra*, *incávo*, *soáve*, *ottávo*, and all the nouns terminating in *ivo* and *iva*; as, *sostantívo*, *motívo*, *gengíva*, *invettíva*.

Z.

Pronounce all nouns long which have the letter *z* for their penultima, except the noun *pólizza*.

CHAP. III.

Of the Pronunciation of Verbs and Adverbs.

No. I.

DISSYLLABLES, whether verbs or adverbs, observe no rule, because they are pronounced indifferently. See the preceding chapter, No. II, and with regard to words of two or more syllables, that have a grave accent on the last vowel, I refer to what has been said in the same chapter No. III, p. 180.

No. II.

The infinitive of the verbs is terminated in *are*, *ere*, and *ire*. Those which terminate in *are* and *ire* are pronounced long, without any exception; and such as end in *ere* short, the following excepted: *avére*, *cadére*, *dissuadére*, *dolére*, *dovére*, *giacére*, *godére*, *parére*, *persuadére*, *piacére*, *potére*, *rimanére*, *sapére*, *sedére*, *solére*, *tacére*, *temére*, *tenére*, *valére*, *vedére*, *volére*, and all their compounds; as, *accadére*, *ottenére*, *provvedére*, &c. it being a general maxim, that the derivatives follow the rule of their primitives.

No. III.

No. III.

All third persons plural are pronounced short, except in the future tense, because of the two consonants which precede the final vowel; in like manner, the first person plural of all the preterimperfect subjunctive, which in the first person singular terminate in *ssi*, must be pronounced short; as *amássi*, *amássimo*, *leggéssi*, *leggéssimo*, &c.

No. IV.

All other persons, of whatever tense or number, are made long, except those of some verbs of the first conjugation, which, in the first person of the indicative, have the penultima short, and preserve this shortness in the other persons, not only of the indicative, but of the imperative and subjunctive moods; for instance, *ricápito*, the first person indicative of the verb *ricapítare*, has the syllable *pi* short: and the same quantity is preserved in *ricápiti* and *ricápita*. Farther, this, and other like verbs, receive, by way of augmentation, in the third persons plural of the said moods, another syllable, which is sounded as short as the penultima: for instance, *ricápito*, *ricápitano*, *ricápitino*; *dissímulo*, *dissímulano*, *dissímulino*; and since there are several who mispronounce these third persons plural, I have thought fit to give a particular description of them in the two following numbers.

No. V.

In the first place, all verbs, whose infinitive terminates in *care*, without any other consonant before *c*, as *autenticáre*, *glorificáre*, *masticáre*, make the first person of the present indicative short, and of course the other persons just now mentioned in the exception to the preceding number, except, *affiocáre*, *arrocáre*, and such as you will find excepted in the following numbers.

2. All verbs, whose infinitive terminates in *oláre* as, *immoláre*, *stimoláre*, *brancoláre*.

3. All verbs formed of nouns which have the penultima

tima syllable short; for example, *regoláre*, formed of *régola*; *generáre*, of *género*; *sollecitáre*, of *sollécito*. To the three foregoing numbers you must add the following verbs, which are contained therein, viz.

<i>Affocáre,</i>	<i>Incorporáre,</i>	<i>Rammemoráre,</i>
<i>Agitáre,</i>	<i>Insolferáre,</i>	<i>Recitáre,</i>
<i>Alteráre,</i>	<i>Interrogáre,</i>	<i>Refrigeráre,</i>
<i>Anfanáre,</i>	<i>Investigáre,</i>	<i>Ricuperáre,</i>
<i>Annichiláre,</i>	<i>Irritáre,</i>	<i>Roboráre,</i>
<i>Assideráre,</i>	<i>Istigáre,</i>	<i>Rumináre, or</i>
<i>Bucheráre,</i>	<i>Iteráre,</i>	<i>Rumigáre,</i>
<i>Calcitráre,</i>	<i>Litigáre,</i>	<i>Scalpitáre,</i>
<i>Capitáre,</i>	<i>Lumináre,</i>	<i>Schiccheráre,</i>
<i>Commemoráre,</i>	<i>Meditáre,</i>	<i>Seguitáre,</i>
<i>Compráre,</i>	<i>Moderáre,</i>	<i>Semináre,</i>
<i>Confederáre,</i>	<i>Mormoráre,</i>	<i>Sgombráre,</i>
<i>Consideráre,</i>	<i>Muneráre,</i>	<i>Simuláre,</i>
<i>Contamináre,</i>	<i>Navigáre,</i>	<i>Smemoráre,</i>
<i>Decifráre,</i>	<i>Necessitáre,</i>	<i>Spettoráre,</i>
<i>Desináre,</i>	<i>Nomináre,</i>	<i>Superáre,</i>
<i>Dissipáre,</i>	<i>Noveráre,</i>	<i>Suppeditáre,</i>
<i>Domináre,</i>	<i>Occupáre,</i>	<i>Suscitáre,</i>
<i>Dubitáre,</i>	<i>Palpitáre,</i>	<i>Tolleráre,</i>
<i>Eccettuláre,</i>	<i>Penetráre,</i>	<i>Tumultuáre,</i>
<i>Felicitáre,</i>	<i>Precipitáre,</i>	<i>Ventiláre,</i>
<i>Gratuláre,</i>	<i>Procrastináre,</i>	<i>Vigiláre,</i>
<i>Imitáre,</i>	<i>Pulluláre,</i>	<i>Vituperáre.</i>

To the above we may also add the verb *offrírre*, belonging to the conjugation of verbs in *isco*. There are some who pronounce the foregoing third person indifferently, short or long, in the verbs *miglioráre*, *peggioráre*, and *riputáre*; but they are pronounced short in the verbs *concitáre*, *eccitáre*, *incitáre*.

No. VI.

From the whole we may conclude, that infinitives of two or three syllables, as, *fáre*, *cecáre*, with their compounds, as, *disfáre*, *acceccáre*, do not shorten the first person indicative, nor the other persons, nor even

the infinitives derived from nouns whose penultima is long; example, *avventuráre*, derived from *ventúra*: *intricáre*, from *intríco*; *minchionáre*, from *minchióno*; *contrastáre*, from *contrásto*; *architettáre*, from *architétto*; &c. But I am very sure, that *persevéro*, I persevere, is oftener pronounced short, though it comes from *sevéro*, which is long; perhaps to distinguish it from the Latin verb *persevéro*, which is sounded long.

No. VII.

With regard to the conjunctive pronouns, *mi*, *ti*, *si*, &c. the four relatives, *lo*, *la*, *li*, *le*, and the particle *ne*, if they happen to be at the end of infinitives terminated in *ere* short, *scrívermi*, *rispónderti*, *vénderne*, and at the end of the third person singular of the preterperfect simple, marked with the grave accent, as also at the end of the first and third person singular of the future; as, *rimproverólli*, *racconteróvvi*, *racconterássi*, &c.; there arises from thence no change at all in the pronunciation, though this union is productive of two consonants before the final vowel; since the foregoing words, being placed after the said persons are always reduplicated, according to what has been observed, p. 170, and as may be seen in the above examples. If the said particles happen to be united to other persons, as *parlátegli*, *temévami*, *inviándolo*, they cause the last verbal syllable, which is the penultima of the word, to be pronounced short.

No. VIII.

When two of the said particles happen to be united together, at the end of a person which, without this union, is not pronounced short, as *parlátegliene*, *inviándomene*, *portávameli*, then you shorten only the penultima syllable of the word, which is the first of the two particles: but when they are joined together at the end of infinitives, and of the persons marked at the beginning of No. VII, you make no change, as I have already observed in the pronunciation; and the first of the two particles, being the penultima of the word,

is

is made short; examples, *scrívermelo*, *véndergliene*, *rimproverómmela*, *racconterássene*, &c.

No. IX.

With regard to adverbs, you must follow the rules and exceptions of the preceding chapter, especially as they are derived for the most part from nouns: for instance, *ál' improvviso*, *un tantino*, see under the letter *s* for the former, and under *n* for the latter, and you will find that both of them have the penultima syllable long. As for such as have two consonants before their final vowel, as *allegraménte*, *incontanénte*, the rule mentioned in the preceding chapter, No. II, must be observed, and with respect to compounds, remember the rule, which says, that compounds follow the nature of their simples.

No. X.

Here I shall observe, that when the adverb *écco* is joined to the conjunctive or relative particles, as *éccoci*, *éccoli*, *éccole*, the penultima syllable, thus united, is to be pronounced short: and it retains the same quantity when joined to the two aforesaid particles; for instance, *éccotene*, *éccovene*, *éccotelo*: you are moreover to observe, that the penultima, which is the first of the articles, is also pronounced short.

The adverb *altresí*, and the interjection *cappita*, have the penultima short; but in *altróve*, *ancóra*, *assái*, *dappói*, *giammái*, *insiéme*, and *ovvéro*, it is long.

In the two adverbs *adágio* and *póscia*, the vowel *i* forms a syllable with the final vowels *o* and *a*.

THIRD TREATISE.

OF THE ITALIAN SYNTAX.

CHAP. I.

Of the Division of Syntax.

SYNTAX is a Greek word, by the Latins called *constructio*; and signifies the right placing and connecting of words in a sentence. It is divided into three parts; the first of order or arrangement, the second of concordance, the third of government. The syntax of order or arrangement, is, the right disposition of words in a sentence. The syntax of concordance is, when the parts of speech agree with one another, as the substantive with the adjective, or the nominative with the verb. The syntax of government is, when one part of speech governs another; or, as some grammarians express it, when one part of speech is dependent on another.

The rules of syntax are much the same in Italian as in English; but, for the sake of those who have not a grammatical knowledge of their own language, I shall lay down some general rules respecting Italian construction.

I. *Of the Order of Words.**

1. The nominative is that to which we attribute the action of the verb, and is always arranged in the first place; it is generally a noun, a pronoun, or an infinitive put for a noun; as, *Tommáso scríve*, Thomas writes; *io párló*, I speak; *il dormíre giòva*, sleeping does one good.

* See BOTTARELLI'S EXERCISES, on the Order of Words, p. 12.

2. When

2. When the action of the verb is attributed to many persons or things, these all belong to the nominative, and are ranged in the first place together with their conjunction; as, *Piétro e Páolo leggono*, Peter and Paul read.

3. The adjectives belonging to the nominative substantive, to which the action of the verb is attributed, are put after the substantive, and before the verb; as, *gli scolári morigeráti e diligénti stúdiano*, mannerly and diligent scholars study.

4. If the nominative has an article, this article always takes the first place, that being its natural situation.

5. Sometimes a verb with its case stands for a nominative; as, *umána cosa è avére compassióne degli afflitti*, to have compassion on the afflicted is an act of humanity.

6. The nominative is sometimes understood, as, *amo*, where you understand *io*; and so of the other persons of the verb.

7. After the nominative you put the verb; and if there is an adverb, it is to be placed immediately after the verbs, whose accidents and circumstances it explains; as, *Piétro ama ardenteménte la glória*, Peter ardently loves glory.

8. The cases governed by the verb are put after it; they may be one or many, according to the nature of the action; as, *io amo Piétro*, I love Peter; *io dóno un libro a Páolo*, I make a present of a book to Paul.

9. The preposition is always put before the case it governs: as, *vicíno a casa*, near the house.

10. The relative is always placed after the antecedent; as, *Piétro, il quále studia*, Peter, who studies.

II. Of Concordance.

1. ADJECTIVES agree with their substantives, in gender, number, and case; as, *un uómo virtuóso*, a virtuous man; *sontuósi palázzí*, sumptuous palaces; *bélla dóнна*, a handsome woman.

2. When two or more substantives singular come together, the adjective, or participle, belonging to them must be put in the plural; as, *Perdiccóne, e' l pádre, e la*

la madre della Lisa, ed ella altresì, conténti, grandissima festa fecero; Perdiccone, and the father and mother of Lisa, and she likewise, contented, made great rejoicings.

3. If the substantive happens to be one in the singular and the other in the plural, the adjective or participle may then agree with either; as, *essendosi Dioneo, con gli altri giovani messo a giuocare a tavole*; Dioneo, with the other young men, having sat down to play at tables: *il re co' suoi compagni, rimontati a cavallo, alla reale osteria sene tornarono*; the king and his companions, having mounted their horses again, returned to the royal inn.

4. Every personal verb agrees with its nominative, expressed or understood, both in number and person.

5. If the nominative be a collective noun, the verb may be in the plural, though the nominative is in the singular; as, *il popolo comune erano ignoranti del vero Dio*; the common people were ignorant of the true God. But if in the collective noun, the multitude of the persons composing is not attended to as much as the whole; and if the action expressed by the verb cannot be done by many distributively, but only collectively, the verb must then agree with the number of the nominative: example, we must say, *il senato decretò*, not *decretarono*, because a decree cannot be issued from the senators distributively, but by all together, forming only one moral body. But we may say, *il comune popolo erano ignoranti*, because ignorance is not exclusively attributed to the people, composing only one moral body, but to the individuals, each of which and all are ignorant.

6. When there happen to be two nominatives, one masculine and the other feminine, the preterite and participle of the verb agree with the masculine, if speaking of persons; but if any thing else is meant, it may agree with the feminine; as, *convitati le donne e gli uomini alle tavole*, the men and women being invited to table; *ella avrebbe così l'altra gamba, e l'altro piè fuor mandato*, she would have put out the other leg, and the other foot.

7. The relative *quale*, with the article, agrees entirely with the antecedent; but without the article,
and

and denoting an absolute quality or likeness, it agrees with what follows ; as, *quel cuóre il quále*, that heart which ; *seco pensádo quáli infra píccol términe dovéan diveníre*, thinking within himself what was shortly to become of them. Except *persóna*, which, though of the feminine gender, yet, when applied to a male, requires a masculine relative ; as, *alcuna persóna la quále*, some person who.

8. The question and answer always agree in every thing ; as, *cavaliére, a qual dónna se' tu ? ed egli rispóse, sóno alla regína*, what lady do you belong to, sir knight ? and he answered, I belong to the queen.

III. *Of the Dependance of the Parts of Speech on each other.*

1. THE nominative being the basis of the sentence, the verbs depend on it, as the other cases depend on the verb. The adjective depends on the substantive which supports it ; and the adverb on the verb whose accidents it explains.

2. The genitive depends on a substantive expressed or understood, by which it is governed.

3. The accusative depends either on a verb active, as *io úmo la virtù*, I love virtue ; or on an infinitive, as *dísse sè in ciò avére erráto*, he owned himself to have been mistaken in that ; or on a preposition, as *vádo vërso la chiésa*, I go towards the church.

4. The ablative depends on a preposition, by which it is governed ; as, *púrto da Róma*, I go from Rome.

5. The dative and vocative have, strictly speaking, no dependence on the other parts. The dative is common, as it were, to all nouns and verbs. The vocative only points out the person to whom one speaks.

And so much for syntax in general. I proceed now to the construction of the several parts of speech.

CHAP. II.

*Of the Syntax of Articles.**

BEFORE we come to the Syntax of the Articles, remember that *lo, la, li, le, glí*, before the verb, and

* See EXERCISES on the Articles, p. 14.

the word *écco*, are no longer articles, but pronouns relative.

Those who understand Latin will quickly perceive the difference, if they take notice, that every time they render *lo*, *la*, *li*, *le*, *gli*, by *illum*, *illam*, *illud*; or by *eum*, *eam*, *id*; *illos*, *illas*, *illa*; *eos*, *eas*, *ea*; they are relative pronouns.

The particles *in* and *to*, before the names of cities, are expressed by *in* and *a*; examples, *in* or *at* Rome, *in Róma*; to Rome, *a Róma*.

* * The best authors often use the infinitives with the article *il* instead of substantives; as, singing rejoices me, *il cantáre mi rallégra*, instead of *il cánto mi rallégra*.

Note, the article *il* is put before the word *signór*, sir, or my lord, speaking of all qualities, dignities, and relations, for the masculine; examples, my lord the president, *il signór presidente*; my lord duke, *il signór dūca*; the gentlemen, *i signóri*; of the gentlemen, *dei signóri*.

We must omit the article in the singular before the possessive pronoun (or, to say more properly, the possessive adjective), which precedes a noun of relation: as, *mio pádre mi ama*, my father loves me, instead of *il mio pádre*, &c. But in the plural we ought to say, *i miei fratélli*, instead of *miei fratélli*.

The same rule must be observed respecting the feminine article *la*, which is to be prefixed to *signóra*, speaking of or to the ladies; as, *la signóra principéssa*.

If the Italians express madam by *madáma*, they put the article *la* after it; as, madam the princess, *madáma la principéssa*; of madam the, &c. *di madáma la*, &c.

* * Sometimes the English particle *to*, before infinitives, is rendered in Italian by the article *il* or *lo*; example, it is easy to say, to see, to study; *è fácale il díre*, *il vedére*, *lo studiáre*: with the latter we use the article *lo*, because *studiáre* begins with an *s* followed by a consonant.

We generally use the article when the Latins express the infinitive by the supine in *u*; as, *facile dictu*, *facile visu*.

We may also make use of the indefinite article *a*; as,
è fácale

è facile a dire, a vedere, a studiare; it is easy to say, to see, to study.

See farther, in the syntax of verbs, when it is proper to express the articles *del, dello, della, delle, degli, &c.* after the verbs, and when not.

It is also to be observed, that the Italians frequently make use of the masculine articles plural *déi, ái, daí,* with the apostrophe, before possessive pronouns, and before all indeterminate nouns; for example,

<i>De' miei libri,</i>	Of my books.
<i>A' tuoi parénti,</i>	To thy relations.
<i>Da' suoi amici,</i>	From his friends.
<i>La libertà de' popoli,</i>	The liberty of the people.
<i>E' permesso' a' viaggiatóri,</i>	Travellers are permitted.
<i>Si scrive da' paési lontáni,</i>	They write from distant countries.

CHAP. III.

*Of the Syntax of Nouns.**

THE adjectives, as we have before observed, agree with their substantives in gender, number, and case: example, *uómo virtúoso, donna bellíssima, casa nuóva.*

The Italians sometimes use a noun adjective instead of a substantive; as, *il cáldo del fuóco,* for *il calóre*; *l' álto delle múra* for *l' altézza, &c.*

* * The comparatives govern a genitive; and the particle *than*, which is after them, is expressed by *di*, or *del*, or *dello, &c.* as you may see in the first part.

We have taken notice, in the chapter of Comparatives, p. 55, that the particle *than* is rendered by *che*, when it is before a noun adjective, a verb, or an adverb.

* * If the comparison is made between two substantives, *than* must also be rendered by *che*: example,

Virgil pleases me more than Ovid, *Virgílio mi piúce più che Ovídio.*

He is a better soldier than captain, *è migliór soldato che capitáno.*

* See BOTTARELLI'S EXERCISES on the Syntax of Nouns, p. 15.

Rome would please me more than Paris, *mi piacerebbe più Roma che Parigi.*

* * When the comparison is made by *as much as*, *so as*, they must all be rendered by *quánto*; example,

The prince is not so powerful as the king, *il príncipe non è potente quánto il re.*

My book is as handsome as yours, *il mio libro è bello quánto il vostro.*

You shall have as much of it as you please, *ne avrete quánto vorrete.*

The poor are as much despised as the rich esteemed, *sono vilipési i poveri quánto sóno stimáti i ricchi.*

CHAP. IV.

Of the Syntax of Pronouns.

I DO not intend to treat here of the personal pronouns; they have been sufficiently explained already in the first part, from p. 62 to p. 65: to avoid any farther repetition, I shall only give the following rule:

The English make use of the verb *to be*, put impersonally through all its tenses in the third person, before the personal pronouns *thou, he, she, we, you, they*; *it is I, it is he, &c.* In Italian, the verb *to be*, on this occasion, is not impersonal; and they express, *it is I*, by *sóno io*; *it is thou*, *sei tu*; *it is he*, *è egli*; *it is we*, *siámo noi*; *it is you*, *siéte voi*; *it is she*, *è ella*; *it is they*, *mas. sóno églino*, or *sóno éssi*; *it is they*, *fem. sóno élleno*, or *sóno ésse*; and in like manner through all the tenses; as, *it was I*, *éra io*; *it was we*, *eravamo noi*, &c.

* * To express in Italian, *it is mine, it is thine, it is his, it is ours, it is yours*, we must say in the singular number,

	Masculine.	Feminine.
It is mine,	<i>è mio,</i>	or <i>è mia.</i>
It is thine,	<i>è tuo,</i>	or <i>è tua.</i>
It is his, or hers,	<i>è suo,</i>	or <i>è sua.</i>
It is ours,	<i>è nóstro,</i>	or <i>è nóstra.</i>
It is yours,	<i>è vóstro,</i>	or <i>è vóstra.</i>

In the plural we must say, *sóno miéi*, or *mie*; *sono tuói*, or *túe*; *sono suói*, or *súe*; *sono nóstri*, or *nóstre*; *sono vóstri*, or *vóstre*.

Me,

Me, thee, him, to him, &c. are always expressed by the conjunctive pronouns *mi, ti, si, gli, &c.* when they are before or after a verb. See p. 65.

* * The conjunctive pronoun *gli* requires a particular remark, namely, that whenever it is found before the pronouns *lo, la, le, or ne*, it takes an *e* at the end to join the following participle: examples,

To give it to him, *per dárglielo*, and not *dárglilo*: the vowels *i* and *e* ought to be pronounced as one syllable.

To give it to her,	<i>per dárgliela.</i>
You shall return them to him,	<i>gliéli renderéte.</i>
You shall ask him for some,	<i>gliéne domanderéte.</i>
You shall speak to him of it,	<i>gliéne parleréte.</i>

* * When the conjunctive pronouns happen to meet with the particle *si*, they must be transposed, and *si* placed next to the verb: example,

They tell me, *mi si dice*, and not *si mi dice*.

They tell thee, *ti si dice*, and not *si ti*.

They tell him, or her, *gli or le si dice*.

* * The pronouns conjunctive *mi, ti, si, ci, vi*, change *i* into *e* when they are before *lo, la, le, gli*, or the adverb *ne*; example,

He returns it to me, *melo rénde*.

The following words, *me some or of it, thee some or of it, him some or of it, us some, you some, &c.* are rendered in Italian by *mene, tene, sene, gliéne, cene, vene*, as we have already observed in the chapter of conjunctive pronouns, p. 67.

Lóro, their, before a noun, is a pronoun possessive indeclinable; as,

Their book,	<i>Il lóro libro.</i>
Their room,	<i>La lóro cámara.</i>
Their goods,	<i>I lóro béni.</i>
Their swords,	<i>Le lóro spáde.</i>

When *lóro* is a possessive pronoun, put an article before it.

Lóro after a verb is a conjunctive pronoun; as, the master teaches them, *il maéstro inségná lóro*. *Lóro* is generally made to follow the verb, with whatever tense it be.

* * To render the expression in Italian more agreeable and polite, use the third person instead of the second;

second; thus, *you are in the right of it*, is expressed by *V. S. ha ragióne*, instead of *avéte ragióne*, pronouncing *vossignória*, which is always marked by *V. S.* And to prevent the frequent repetition of *V. S.* they use in conversation, the pronoun *élla*, in the nominative.

Examples,

Nom.	<i>E'lla,</i>	or <i>V. S.</i>
Gen.	<i>di léi,</i>	<i>di V. S.</i>
Dat.	<i>a léi,</i>	<i>a V. S.</i>
Acc.	<i>léi,</i>	<i>V. S.</i>
Abl.	<i>da léi,</i>	<i>da V. S.</i>

Vossignória, or *V. S.* literally translated, means your lordship.

In the plural we say, *le signorie loro, delle signorie loro; alle signorie loro, dalle signorie loro.*

* * * That is always expressed by *che*; examples, the book that I read, *il libro che légo*; what do you want? *che voléte*, or *che vuóle*, *V. S.*?

Che often denotes *because*; especially when it follows the negative particle *non*; example, do not drink it, because it will hurt you, *non lo bevéte, chè vi farà mále.*

* * * *Chi* is frequently made use of to express *he who*, and is more elegant than *quello che*: example, *chi dice quésto ha ragióne*, who says this, is in the right, for *quello che dice*, &c.

* * * The particle *it* is never expressed in Italian before the third person of the verb *to be*: examples,

It is well said, *è ben détto.*

It shall be well done, *sarà ben fátto.*

The poets frequently make use of *áltri* for *altro*: example, *áltri fu vágo di spiár tra le stélle, áltri di seguír l'órme di fuggitíva féra, áltri d'aterrar órso*, Guarini in the *Pastór Fido*.

CHAP. V.

*Of the Syntax of Verbs.**

THE verbs, through every tense and mood (except the infinitive) ought, as we have already observed, to

* See BOTTARELLI'S EXERCISES on the Verbs, p. 33 & seq.

be preceded by a nominative case, either expressed or understood, with which they should agree in number and person. The nominative is expressed when we say, *io ámo, tu canti, Piétro scríve* : understood when they say, *cánto, andiámo, díco, ridono*.

The Italians as well as the English, use the second person plural, though they address themselves but to a single person : example,

Fratéllo, avéte tórto ; brother, you are in the wrong.

Piétro, avéte ragióne ; Peter, you are in the right.

And if we would speak in the third person, we must say, *V. S. or ella ha ragióne*.

The verb active governs the accusative : as, *stúdio la lezione, ama la virtù*.

The verb passive requires an ablative after it ; as, the learned are esteemed by the ignorant, *i dótti sono stimáti dagl' ignoránti*.

The verbs, *to take away, to separate, to be distant from, to receive, and obtain*, govern also an ablative and accusative ; as,

To take something from the hands, *leváre quálche cosa dálle máni*.

To take from, is also translated in Italian by *préndere a* ; example, *mi présero il dánaro, or présero al mio compágno quánto avea séco*.

To separate one from the other, *separáre l'un dall' áltro*.

Get away from me, *scostátevi da me*.

I have received a letter from my father, *ho ricevúto una léttera da mio pádre*.

I have obtained leave from the king, *ho ottenúto licénza dal re*.

* * The verbs *to come out, to depart, to come, to return*, govern a genitive and an ablative. The genitive, when the nouns have the indefinite article before them ; as I go, *ésco* ; I depart, *párto* ; I come, *véngo* ; I return, *tórno* ; from Paris, *dí Parígi* ; from France, *di Fráncia*, &c.

The ablative, when the nouns are preceded by the definite article ; as, I go, I depart, I come, I return, from the garden, from the meadow, from the church ; *ésco párto, véngo, tórno, dal giardíno, dal práto, dálla chiésa*.

You

You must always put the particle *a* or *ad* after the verbs of motion; as, *andáre, mandáre, inviáre, veníre*, when they precede an infinitive; example,

Let us go to see, *andiámo a vedere*.

Send to look for, *mandáte a cercáre*.

Come to ask for, *veníte a domandáre*.

They do not say, *andiámo vedére, mandáte cercáre, veníte domandáre*. They make use of *ad* when the following verb begins with a vowel; as, let us go and give notice, *andiámo ad avvisáre, &c.*

After verbs, we must express *yes* and *no* by *dì sì* and *dì no*; and not by *che sì* and *che no*: examples,

I believe yes, *crédo dì sì.*

I believe not, *crédo dì no.*

I say not, *díco dì no.*

I think not, *pénso dì no.*

I lay it is, *scommétto dì sì.*

Have you a mind to lay it is not? *voléte scomméttere dì no?*

I have observed in the first part, p. 90, that when we find the particle *if*, which in Italian is expressed by *se*, before the imperfect indicative, we must use the imperfect subjunctive in Italian: example, if I had, *se avéssi*; if we could, *se potéssimo*; and not *se avéva, se potévamo*.

This rule is not general, because we frequently are obliged to put the imperfect indicative after *se*, and not the imperfect subjunctive.

* * When we find in English *if* before a preterimperfect, it is to be observed, that we speak either of a time past, or a time to come; as, *if I had riches, I was not master of them; if I studied, it was to become learned*: in these two examples we speak of a time past; for which reason we must use the imperfect indicative, and say, *se avéva beni, non n'era padróno: se studiáva, éra per diventar dótto*. But if we happened to speak of a future time, *if I studied, I should become learned; if I had riches, I would give something to the poor*; then we must make use of the imperfect subjunctive, and say, *se studiássi, diventeréi dótto; se avéssi beni, ne daréi ai póveri*; because in the latter examples, we speak by wish, and therefore we place the

the verbs in the optative ; and in the former we do not express ourselves either by wish or desire, but merely concerning a thing or time past.

* * The English are apt to place the first imperfect of the subjunctive, where the Italians make use of the second : example,

He had done me a kindness ; the Italians will not say m'avésse fatto piacere, but m'avrebbe fatto un piacere ; because one may say, he would have done me a kindness.

I had been in the wrong, avrei avuto torto, and not avéssi avuto torto ; because one may say, I should have been in the wrong.

You had been blamed, saréste státo biasimáto, and not fóste státo biasimáto : because you had been may be turned by would have.

☞ Note, that, to express in Italian *though that should be*, we must say *quando ciò fosse*, and not *sarébbe*.

N.B. Because the phrase, *though that should be*, may be rendered by, *if that was* ; and as often as you can turn the second preterimperfect by the imperfect subjunctive, or the second preterpluperfect by the pluperfect subjunctive, you ought to do it ; and then those second preterimperfects are put in the subjunctive mood in Italian ; for example, *if I had been at Rome* or *if I were at Rome, I should endeavour to live with the Romans.* ☞ Here you may turn the phrase, and say, *if I were at Rome* ; in Italian you must say, *se fossi státo a Róma, o se fossi a Roma, procureréi di viver co' Románi.*

* * The Italians use the future tense after the conjunction *if*, when they speak of a future action ; but the English, the present : example, to-morrow, if I have time, *dománi se avrò témpo*, and not *se ho* ; if he comes we shall see him, *se verrà lo vedrémo*, and not *se viéne*.

☞ When they speak of visiting a person at his house, they use the verb *veníre* instead of *andáre* : example, *I will go to-morrow to your house, verrò da voi dománi.*

* * When we forbid a person, to whom we say *thee* and *thou*, to do a thing, we ought to use the infinitive and not the imperative : examples, do not thou do that,

non

non far quèsto ; say thou nothing, *non dir niènte* ; do not thou stay, *non ti fermare*.

A conjunction between two verbs obliges the last to be of the same number, person, and tense, as the first ; example, the king wills and commands, *il re vuòle e cománda* : I see and I know, *védo e conósko*.

To know when to make use of the Subjunctive, read attentively the following remarks :

* * 1. The conjunction *che* generally requires the subjunctive after it : example, *bisógna che Piétro cánti, créda, sénta, éska, &c.*

☞ 2. Take notice, that *che* makes all the words to which it is joined become conjunctions, as, *acciochè*, to the end that ; *príma che*, *avánti che*, before that ; *benchè*, although ; *dáto che*, *suppósto che*, suppose that ; which govern the subjunctive ; example, *acciochè, príma che, benchè, suppósto che, io párli, io éska, &c.*

* * 3. In order, therefore, to know when to put the verb which comes after *che*, *that*, in the indicative, and when in the subjunctive, take particular notice of the following examples : that I may speak, that I may love, that I may sing.

Now these verbs *speak, love, sing*, which are after *che, that*, are in one sense in the indicative, and in another in the subjunctive mood.

The way, then, of not mistaking the one for the other is, to suppose that the verb *fáre*, to make, or to do, stands in the place of the verb that follows *che*.

The verb *fáre* makes, in the present of the indicative *fo, fái, fa ; facciámo, fáte, fánno*.

The same verb *fáre* makes, in the subjunctive, *fáccia, fáccia, fáccia ; facciámo, facciáte, facciáno*.

To know whether the above examples, *speak, love, sing*, are in the indicative or subjunctive, put the verb *fáre* in their stead ; example, *mio fratéllo vuól ch'io párli* : if, instead of the verb *párli*, you put the verb *fáre*, you will say, *mio fratéllo vuól ch'io fáccia* ; the verb *fáccia* is in the subjunctive, consequently *párli* will be in the same mood.

I shall give another example, in which the verb that follows

follows *che* will be in the indicative, and not in the subjunctive : *mio fratello cr  de ch'io p  rlo*. Instead of *p  rlo*, put the verb *f  re*, you will say, *mio fratello cr  de ch'io fo* : the verb *io fo* is in the indicative, therefore *p  rlo* must be in the indicative also : and so of the rest of the verbs.

Hence, according to the first example, you will say, *mio fratello vu  l ch'io p  rli* ; and according to the second, *mio fratello cr  de ch'io p  rlo* : *p  rlo* in the indicative, and *p  rli* in the subjunctive.

Observe, that, to speak Italian correctly, you should make use of the subjunctive in both cases : as, *vu  l ch'io p  rli*, and *cr  de ch'io p  rli*. The difference between these two examples is, that in the latter you may sometimes make use of the indicative, though not so properly ; in the former you must always employ the subjunctive ; you therefore may say, *mio fratello cr  de che p  rli* or *p  rlo* ; and *vu  l che p  rli*, and not *p  rlo*. In order rightly to know whether you are to make use of the indicative, or of the subjunctive, attend to the following remarks :

* * 4. The verbs which signify *will, desire, command, permission, incertitude, and fear*, followed by the conjunction *che* or *se*, require the subjunctive after them : examples, I will, I desire, I command, I permit, my brother to love, speak, see, go out, &c. *v  oglio, desidero, comando, permetto, che mio fratello ami, p  rli, v  da,   sca*, &c. I fear he may not sing, he may not say, &c. *t  mo che non canti, che non dica*, &c.

When the verb expresses an operation of mind, which consists in being certain of any thing, the verb which follows ought to be put in the indicative : so *che si  te reo*, I know you are guilty ; but we ought to say, *dubito se sia vero o no*, I doubt whether it is true or not, instead of *se    vero*.

* * 5. After the conjunction *although*, the English sometimes use the subjunctive ; as, *although he be an honest man, although he may do that*.

In Italian you must take care how you express *though* or *although* ; if it is by *bench  *, you must put the subjunctive after it ; example, though he is an honest man, *bench   sia galantuomo* ; though he does this, *bench   faccia qu  sto*.

††† But

††† But if you render *although* or *though* by *sebbene*, then you must not use the subjunctive, but the indicative : example, though he is an honest man, *sebbén è galántuómo*, and not *sia*; though he does this, *sebbén fa quéstó*, and not *fáccia*.

* * 6. When you meet with two verbs, the former of which is preceded by the particle *non*, and the second by *che*, you must put the latter in the subjunctive ; examples, I did not know you loved, *non sapéva che amáste*; I do not believe he studies, *non crédo che stúdj*; I do not think he walks, *non pénso che cammíni*.

* * 7. When the pronoun *qual* precedes a verb, and you do not speak by an interrogation, you must put the following verb in the subjunctive: example, not knowing which was the season proper for sowing, *non sapéndo qual fósse la stagíone própria da seminare*; I do not see which is his intention, *non védo qual sía l'intenzíone súa*; I do not know which are your books, *non so quáli síano i vóstri líbri*.

But if we speak by interrogation, you must put the verb in the indicative: example, which is your's? *qual è 'l vóstro?*

* * The articles *del, déllo, délla, degli, &c.* coming after a verb, are apt to perplex those who learn Italian: but to explain the matter:

* * Observe, that the Italians often put the genitive after a verb active: example, give me some, or of, the bread, *dátemi del páne*; eat some, or of, the pie, *mangiáte del pasticcio*. You observe, by these examples, the genitive is put after a verb active; but observe, at the same time, we are not speaking of a whole, but only of a part, for, *give me some pie, some bread, some wine, some meat*, denotes only a bit, or some of the pie, bread, wine, or meat.

If we would speak of a whole, we must not express the articles *del, déllo, délla, &c.*; example, I have eaten petty patties, *ho mangiáto pasticcétti*; I have seen men, *ho vedúto uómini*; you owe me a hundred crowns; give me bread, wine, and meat in payment; *mi dovéte cénto, scúdi; dátemi páne, víno, e cárne in pagaménto*.

In the last examples, the articles *del, déllo, délla, &c.*

&c. are not expressed, because we speak of a sum, a quantity, a whole, that is not separated, and which has no regard or relation but to the person who speaks.

* * Note also, that after the particle *si*, it is, or they, we must not express the articles *del, déllo, délla* &c.; example, they see men, *si vedono uómini*; they tell bad news, *si dicono cattíve nuóve*.

You must not express the articles *del, déllo, délla, degli*, &c. after the prepositions, as the French express *du, de la, de l', des*: example, *avec des soldats*, Fr. *con soldáti*, with soldiers; *pour des paysans*, Fr. *per conta-díni*, for peasants; *dans des paniers*, Fr. *in canéstri*, in baskets; *sur des chevaux*, Fr. *sópra caválli*, upon horses.

* * But if the articles *del, délli, délla*, signify *concerning*; as, *they speak of your affairs*, that is to say, *concerning your affairs*, the article must then be expressed; example, they speak of you, *si párla di vói*; they treat of war, *si trátta délla guérra*; they talked of affairs of state, *si parláva degli affári di státo*.

It is therefore true, that there are particular cases, in which the articles are not expressed; nay, it is even elegant to omit them.

N. B. We may add to the above rule, that in general when the article is omitted in English, it is also omitted in Italian.

The verb impersonal *there is, there was, there will be*, has been explained at length, among the impersonal verbs, in the first part, p. 151.

CHAP. VI.

*Of the Syntax of Participles.**

EVERY participle in the Italian language ends in *to* or *so*; as, *amúto, credúto, finúto, úrso, présó, scéso, rimáso, sólito*.

The participles active that follow the verb *avére*, must end in *o*; as,

* See EXERCISES, p. 67.

I have seen the king, *ho vedúto il re.*
 I have seen the queen, *ho vedúto la regína.*
 I had loved books, *avéva amáto i líbri.*
 I had carried the letters, *avéva portáto le léttere.*

We meet with authors who sometimes make the participles agree with the thing of which they are speaking; as, the sun had lost his rays, *il sole avéva perdúti i súoi rággi.*

If the substantive is before the participle, they ought to agree together: examples, the books that I have composed, *i líbri che ho compósti*; the letter that I have written, *la lettéra che ho scrítta*. One may also say, *il sole avéva perdúto i súoi rággi*, &c.; *i líbri che ho compósto*; *la léttera che ho scrítto*. But it is more advisable to follow the above rule.

* * If it be a verb neuter, the participle ought always to terminate in *o*: example, the king has dined, *il re ha pranzáto*; the queen has supped, *la regína ha cenáto*; the soldiers have trembled, *i soldáti hánno tremáto*; my sisters have slept, *le mie sorélle hánno dormúto*; your friends have laughed, *i vóstri amíci hánno ríso*.

When the active participle happens to precede an infinitive, it must be terminated in *o*: examples, *il giúdice gli ha fáttö tagliáre la tésta*, the judge has caused his head to be cut off; *mía sorélla ha credúto partíre*, my sister had like to have gone.

The participles passive, which are joined to the tenses of the verb *éssere*, agree with the antecedent; that is to say, those participles must be put in the same gender and number as the preceding substantive: example, the captain is praised, *il capitáno è lodáto*; virtue is esteemed, *la virtù è stimáta*; the idle will be blamed, *i pígri saránno, biasimáti*; your jewels are sold, *le vóstre giòje sónò vendúte*.

* * Take notice, it is more elegant in Italian to use the tenses of the verb *veníre*, instead of those of the verb *éssere*, before a participle; examples, he is esteemed, *viéne stimáto*, for *è stimáto*; he shall be praised, *verrà lodáto*, for *sarà lodáto*; they shall be blamed, *verránno biasimáti*, for *saránno biasimáti*; and so of all the tenses, and all the persons.

We generally suppress the gerunds, *having* and *being*,
 before

before the participles : example, having said so, *detto questo*; the sermon being ended, *finíta la prédica*.

* * In attempting to explain or translate an Italian book into English, we must remember that the participles frequently occur without any tenses of the verbs *avére* or *essere* before them : as, *il quále, inteso 'l diségno: maravigliátisi i consoli*. Then it is a sure sign that the gerunds *avéndo* or *esséndo* are suppressed : and to explain it properly, we must render it as if it were, *il quále, avéndo inteso 'l diségno: esséndosi maravigliáti i consoli*.

We must also observe, that although *avéndo* and *esséndo* are suppressed before the particles, we must not suppress the conjunctive pronouns, nor the monosyllables that ought to follow the gerunds *avéndo* and *esséndo*, but we should put them after the participles : example, having seen it, *avéndolo vedúto* : in suppressing *avéndo*, we must say, *vedútolo* ; being aware of it, *esséndosene accórto* : in suppressing *esséndo*, we transpose *sene* after the participle, and say *accórtosene*.

It is better to place the nominative after the gerund than before ; as, the king being a hunting, *esséndo 'l re alla caccia* ; the soldiers fighting valiantly, *combatténdo valorosaménte i soldáti*.

If after the verb there is an accusative, or any other case, we must put the nominative before the verb ; for instance, the soldiers being afraid of the enemy ; in Italian we must say, *i soldáti teméndo gl' inimíci* ; and not *teméndo i soldáti gl' inimíci*.

CHAP. VII.

Of the Syntax of Adverbs and Prepositions.

AT is expressed in Italian by *da*, or *in casa*.

When *at* is expressed by *da*, we put the pronouns personal after it : examples, at our house, *da nói* ; at your house, *da vói* ; at my house, *da me* ; at thy house, *da te* ; at his house, *da lui* ; at her house, *da lei* ; at their house, masc. *da loro* ; at their house, fem. *da esse*.

* * When

* * When *at* is expressed by *in casa*, instead of the personal pronoun, we must use the possessive pronouns ; as, at our house, *in casa nostra* ; at your house, *in casa, vostra* ; at his or her house, *in casa sua* ; at thy house, *in casa tua* ; in their house, *in casa loro*.

* * If after *at* there be an article or a possessive pronoun, you must render *at* by *dal, dallo, dalla, da', dai, dagli, dalle*, or else by *in casa*, with the articles of the genitive ; examples,

At the prince's,	{ <i>dal principe</i> , or <i>in casa</i> { <i>del principe</i> .
At the scholar's,	{ <i>dallo scoláre</i> , or <i>in casa</i> { <i>dello scoláre</i> .
At the sister's,	{ <i>dalla sorélla</i> , or <i>in casa</i> { <i>della sorélla</i> .
At the men's house,	{ <i>dagli uómini</i> , or <i>in casa</i> { <i>degli uómini</i> .
At my friend's,	{ <i>dal mio amico</i> , or <i>in casa</i> { <i>del mio amico</i> .
At his relation's,	{ <i>da' suoi parénti</i> , or <i>in</i> { <i>casa de' suoi parénti</i>
At the abbe's,	{ <i>dal signór abáte</i> , or <i>in</i> { <i>casa del signór abáte</i> .

The indefinite article *di* is not expressed after the adverbs of quantity, *how much, how many, much, little, as much as, more, &c.* ; but these adverbs are made to agree with the following noun, as if they were adjectives : examples,

How much time,	<i>quánto tempo.</i>
How much meat,	<i>quánta carne.</i>
How many soldiers,	<i>quánti soldáti.</i>
A great deal of pleasure,	<i>mólto piacére.</i>
A great deal of pain,	<i>mólta péna.</i>
A great many men,	<i>mólti uómini.</i>
A little time,	<i>póco témpo.</i>
A little fever,	<i>póca febbre.</i>
So much patience,	<i>tánta paziénza.</i>
As much courage,	<i>tánto ánimo.</i>
A great many persons,	<i>mólte persóne.</i>
How many coaches,	<i>quánte carrózze.</i>
I have no more hope,	<i>non ho più speránza.</i>

* * *A great deal of*, is frequently expressed in Italian by *gran* : example,

I have had a great deal of pain, *ho avúto gran péna.*

A great deal of rain, *gran pioggia.*

A great deal of time, *gran témpo.*

A great deal of pleasure, *gran piacére.*

* * *A little of*, is rendered in Italian by *póco di* ; as, a little bread, *un póco di pane* ; a little of compassion, *un póco di pietà.*

Quì and *quà*, signify here. *Quà* is joined with verbs of motion : example, *veníte quà, passáte quà*, come here, pass here.

The Italians frequently use *costì* and *costà*, to point out the place where the person is, to whom we speak or write ; as, *V. S. mi scríva da costì* or *da costà.* See *Lodovico Dólce, nel capítolo degli avvérby locáli* ; yet I should prefer *costì* to *costà.* The best writers have often followed this rule.

* * The Italians frequently use the adverb *oggi* to express *afternoon*, or *after dinner* ; example, come and see me after dinner, *viníte oggi a vedérmi, veníte oggi da me.*

*Important Remarks on the Particle si, it is, or they, &c.**

SI, used with a verb impersonal, signifies *it is*, or *they* : example, *si díce*, it is said, or they say ; they speak, *si párla.*

They not is expressed by *non si* : as, *non si díce*, they do not say ; *non si párla*, they do not speak.

We of it, they of it, is expressed by *séne* : as, *séne saprà quálche cosa*, they will know something of it.

They not of it, is expressed by *non séne* : as *non séne párla*, they do not speak of it.

* * Note, learners are greatly at a loss how to express in Italian, *they us of it, they you of it, they him of it, they me of it, they thee of it, &c.* ; yet there is nothing more easy, if you but turn the phrase by the

* See BOTTARELLI'S EXERCISES, p. 67.

tenses of the verb *éssere*, to be ; example, to render *they will speak to us of it*, we must turn it and say, *it will be spoken of to us*, *cene sarà párláto*.

They	{	will write to you of it,	<i>vene sarà scrítto</i> .
		speak to him of it,	<i>gliene vién parláto</i> .
		write to us of it,	<i>cene viéne scrítto</i> .

They promise me some, *mene sono proméssi*, or *mene vién proméssso*, or *mene véngono proméssi*.

By these last examples you find that it is more elegant to use the verb *veníre* than the verb *éssere*.

Remember that the pronouns *lo*, *la*, *li*, *le*, are not expressed after the particle *si* ; example, they say so, *si díce*, and not *si lo díce* ; it will be known, *si conoscerà*, or *si saprà* ; they are seen frequently, together, *sóno vedúti spésso insiéme*. See at p. 211, what has been said concerning the articles *del*, *della*, *dégli*, *délle*, &c.

Observe, nevertheless, that the best writers have often, and even with elegance, expressed these pronouns ; but at present they are laid aside except by poets, who use them sometimes to help the measure of their verse. Hence we no longer say *e' si díce*, but simply *si díce* ; *e' si conoscerà*, or *la si conoscerà*, but *si conoscerà*. Here are the letters, they will be read, *écco le léttere*, *si leggeránno*.

The conjunctive pronouns must be transposed whenever the particle *si* comes before them, as I have already observed, p. 203.

* * * Yet this rule for transposing the conjunctive pronouns, when the particle *si* comes before them, is not general ; for there are some phrases in which the conjunctive pronouns must by no means be expressed, but the phrase must be changed.

When the conjunctive pronouns are placed after the particle *si*, and there is neither a noun nor a case after the verb that follows, you must then change the phrase without ever expressing the particle *si* ; as, they ask for me, *sóno domandáto*, I am asked for ; they seek you, *siéte cercáto*, you are sought for ; they will praise us, *sarémo lodáti*, we shall be praised.

But if there happen a case after the verb, as *they ask me for a crown*, you should express the conjunctive pronoun, and say, *mi si dománda úno scúdo*, or *mi viéne domandáto*

domandáto uno scúdo ; they ask some bread of you, *vi si dománda páne* ; they will commend virtue to us, *ci sarà lodáta la virtù*.

* * If the conjunctive pronouns, that come after the particle *si*, be followed by a verb in the preterperfect definite, the phrase must be turned by the verb *éssere*, and you must put the preter-definite *fu* or *fúrono*, according as you are speaking in the singular or the plural ; as, they gave me a book, *mi fu dáto un libro* ; they sent me letters, *mi fúrono mandáte lèttère* ; they wrote us a letter, *ci fu scritta una lèttèra*. Sometimes the phrase is turned thus, they sent us to Rome, *fúmmo mandáti a Róma* ; they blamed you, *fóste biasimáto*, or *ella fu biasimáta*.

When the third persons of the verb *avére*, to have, are preceded by the particle *si*, and after those third persons there follows a particle, you are to render the third persons of the verb *to have*, by those of the verb *éssere*, to be ; putting them in the same number with the thing mentioned ; as, if they said so, *se si è détto quésto* ; if they had read the letters, *se si fóssero lètte le lèttère*.

When they shall have taken the town, *quándo la città sarà présa*.

See at page 149, the remarks on impersonal verbs, with the particle *si*.

But when the tenses of the verb *to have*, are preceded by the particle *si*, and there is no particle after the verb *to have*, we must use the tenses of the verb *avére*, instead of those of the verb *éssere* : example, they have some bread to eat, *si ha del páne*, or *páne da mangiáre* ; they have servants to wait, *si hánno servitóri per servíre* : but it is much better to omit the particle *si* in both cases, and say *hanno*.

For the better explanation of the foregoing important remarks on the particle *si*, it will be proper, I apprehend, to add the following observations :

The first is, that this particle *si* must not be used with reciprocal verbs, but the phrase should be turned, otherwise you would have two *si*'s joined together, which would be disagreeable. Thus you do not say, *si si serve délle créature per offénder Dio*, they make use

of the creatures to offend God; but *uno si serve*, or *l'uomo si serve*, &c.

The second is, that constant experience shows it to be extremely difficult for those who are beginning to learn Italian, to express, *they me of it, they thee of it, they him of it, they us of it, they you of it, they him of it*, joined to a verb in the compound preterite. I shall therefore give here the indicative entire, which may serve as a general rule for all the other moods and tenses; therefore I shall say,

Indicative present.

They write to me of it	<i>me ne viène</i> , or <i>men' è scrìtto</i>
They write to thee of it	<i>te ne viène</i> , or <i>ten' è scrìtto</i>
They write to him of it	<i>gliène viène</i> , or <i>glien' è scrìtto</i>
They write to us of it	<i>cene viène</i> , or <i>cen' è scrìtto</i>
They write to you of it	<i>vene viène</i> , or <i>ven' è scrìtto</i>
They write to them of it	<i>ne viène</i> , or <i>n'è scrìtto loro</i>

In the other tenses, I shall only put the first person singular, as it is easy to know the rest by means of the present indicative, which is conjugated entire.

Imperfect.

They write to me of it, *mene veníva*, or *men' éra scrìtto*, &c.

Preter-definite.

They wrote to me of it, *mene vénne*, or *mene fu scrìtto*, &c.

N. B. In the compound tenses we do not make use of the verb *veníre*, but of *éssere*. Thus,

Preterperfect.

They have written to me of it, *men' è státo scrìtto*, &c.

Pluperfect.

They had written to me of it, *men' éra státo scrìtto*, &c.

Future.

They will write to me of it, *mene sarà scrìtto*, &c.

I shall insert here another indicative, to clear up the difficulty

difficulty of *mi si, ti si, gli si, &c.* they me, they thee, they him; and I will say thus,

Indicative present.

They ask me, or I am asked for an Italian or French Grammar printed at London. *Mi si dománda, or dimánda, or mi viéne domandáta una grammática Italiána o Francése, stampáta in Londra.*

They ask thee, &c. { *Ti si dománda, &c. or ti viéne domandáto, or domandáta.*

They ask him, &c. { *Gli si dománda, &c. or gli viéne domandáto, or domandáta, &c.*

They ask us, &c. { *Ci si dománda, &c. or ci viéne domandáto, or domandáta, &c.*

They ask you, &c. { *Vi si dománda, &c. or vi viéne domandáto, or domandáta, &c.*

They ask them, &c. { *Si dománda loro, &c. or viéne domandáto, or domandáta loro, &c.*

Imperfect.

They did ask me, or they were asking me, &c. { *Mi si domandáva, or mi veníva domandáto, or domandáta.*

Preter-definite.

They asked me, &c. { *Mi si domandò, or mi venne domandáto, or domandáta.*

Preter-perfect.

They have asked me, { *M' è { státo domandato, státa domandáta. Mi s'è { domandáto, or domandáta.*

Pluperfect.

They had asked me,	$\left\{ \begin{array}{l} M' \text{ éra} \\ Mis' \text{ éra} \end{array} \right.$	$\left\{ \begin{array}{l} státo \text{ domandáto,} \\ státa \text{ domandáta.} \\ domandáto, \text{ or } do- \\ mandáta. \end{array} \right.$
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Future.

They will ask me,	$\left\{ \begin{array}{l} Mi \text{ si domanderà, or } mi \\ verrà \text{ domandáto, or } doman- \\ dáta. \end{array} \right.$
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* * Observe, that in using the verb *veníre* instead of *éssere*, you do not express the particle *si*.

The prepositions govern some cases, as may be seen in the seventh chapter of the first part, where we treated of prepositions.

The Italians frequently use the particle *pure*, only as an ornament of speech; as, *díte pure quel che vi piacerà*, say what (or) whatever you please.

It is customary for them to use *pur* or *pure* when the English repeat the verb in the imperative mood; as, go, go then, *andáte pure*; give, give then, *dáte pure*.

Not is always rendered by *non*: example, *non díte niénte*, do not say any thing.

In before a noun, is expressed by *in*; example, *in Fráncia*, in France.

Some or *any* before a verb, is expressed by *ne*; as, will you have some or any? *ne voléte?*

In before the article *the*, singular and plural, as also before pronouns possessive, is expressed by *nel*, *néllo*, *nélla*, *néi*, &c. as I have already remarked, p. 42: example, in his book, *nel súo libro*.

However, *in* is generally expressed by *in*; as, in Paris, *in Parígi*; in me, *in me*.

* * Observe, that as often as *in* comes before numeral nouns to mark the time, it must be expressed by *trà* or *frà*: examples, in two hours, *frà due óre*; in three months, *frà tre mési*.

* * But if *in* precedes numeral nouns, without marking the time, it must be expressed by *in*; example,

ple, in three bottles, *in tre bottiglie*; in a garden, *in un giardino*.

Very is expressed by *mólto*, &c.; examples,

He is very merry *è mólto allégro*

It is very hot *fa mólto cáldo.*

* * *A great deal of*, or *much*, is rendered by *gran* or *grande*: example, there is a great deal of folly, *v' è grán pazzía*; he has a great deal of vivacity, *ha gránde spírito*.

✚ *More*, or *more of*, is expressed by *maggióre* whenever you can turn *more* by *greater* or *more great*; example, we must have more courage, *bisógna avére maggiór corággio*; it may be turned thus, *we must have greater courage*; with more boldness, *con maggiór ardíre*; it may be turned, *with greater boldness*.

* * When *more* denotes a great number or quantity, it is expressed in Italian by *maggiór número di*, or *maggiór quantità di*; as, we must have more soldiers, more men, more wine, *bisógna avére maggiór número*, or *maggiór quantità di soldáti, d'uómini, di víno*.

* * When *more than* happens to precede a word of time, you may put *più* at the end or at the beginning of the phrase; example it is more than ten years, *sóno diéci ánni e più*; it is more than an hour, *è un' óra e più*; you may likewise say, *sóno più di diéci ánni, è più d'un' óra*.

* * The conjunctive *so*, before adjectives and adverbs, is rendered in Italian by *così* or *sì*, with a grave accent: example, so great, *così gránde*; *così tárdi*; or, *sì gránde, sì tárdi*; *sì fátto*, masc. *sì fátta*, fem. signifies *such*; they likewise use *così*; as, *cóme, siccóme*.

FOURTH TREATISE

Remarks on some Verbs and Prepositions, which have different Significations.

THE following Phrases contain great part of the Italian Idioms, which constitute the chief elegance and beauty of that language.

Different significations of andáre.

We may use the verb *andáre*, through all its tenses, to express all the actions of the verbs of motion, by putting the same verbs of motion in the gerund, and the verb *andáre* in the tense and person that the verb of motion ought to be in ; as,

He runs, instead of, *corre, va corréndo.*

They take a walk, *spasséggiano* or *vánno spasseggiándo.*

He will tell every where, *andrà dicéndo da per tútto.*

They must run, *bisógna che vádano corréndo.*

Make use of the verb *andáre*, through all the tenses, for the following phrases.

		[a person
<i>Andár diétro</i> ,	signifies to follow, to press, or to solicit	
- - <i>mále</i> ,		to perish
- - <i>vía</i> ,		to go away
- - <i>in éstasi</i> ,		to be in an ecstasy
- - <i>in cóllera</i> ,	to put one's self in a passion	[reason
- - <i>cercándo il pélo nell' uóvo</i> ,	to censure without	
- - <i>a gállá</i> ,	to float upon the water	
- - <i>in buón' óra</i> ,	to go in peace	
		<i>Andar</i>

<i>Andar in mal' óra,</i>	to perish, to be ruined
- - <i>avánti,</i>	to go before
- - <i>alla lúnga,</i>	to be tedious
- - <i>alle córte,</i>	to make haste
- - <i>innánzi,</i>	to advance, improve, or go farther
- - <i>attórno,</i>	to go about
- - <i>altiéro,</i>	to be proud, or stately
	[thing
- - <i>dietro ad úna cósá,</i>	to stand trifling with any
- - <i>colla péggio,</i>	to be worse
- - <i>in seménza,</i>	to run to seed
- - <i>per la ménte,</i>	to come into one's mind
- - <i>di mal in péggio,</i>	to go on from bad to worse
- - <i>per vióle,</i>	to speak impertinently
<i>A lúngo andáre,</i>	at long run
<i>Cí va délla vita,</i>	life is at stake
<i>Andar mal in arnése,</i>	to be ill dressed
- - <i>a gámbe leváte,</i>	to squander
- - <i>a cavállo,</i>	to ride on horseback
- - <i>a dilétto,</i>	to go to be merry
- - <i>a dipórto,</i>	to go sporting
- - <i>a solázso,</i>	to go merry-making
- - <i>a spússo,</i>	to go to take a walk
- - <i>a giróne,</i>	to ramble about
- - <i>a filo,</i>	to march in order
- - <i>a láto,</i>	to go aside
- - <i>all' árca,</i>	to put in pawn
- - <i>alla busca,</i>	to go a plundering
- - <i>alla mázza,</i>	to go to the slaughter
- - <i>all' oscúro,</i>	to walk in ignorance
- - <i>a mónte,</i>	to prove vain
- - <i>a ónde,</i>	to go waving
- - <i>a pélo,</i>	to succeed in one's wishes
- - <i>a rúba,</i>	to go a stealing
- - <i>a ruóta,</i>	to go a wheeling, or to hover
- - <i>a sácco,</i>	to be plundered
- - <i>a secónda,</i>	to go down the tide
- - <i>a scósse,</i>	to go a reeling
- - <i>a sinístra,</i>	to miscarry by the way
- - <i>a sóldo,</i>	to go for a soldier
- - <i>a sparviére,</i>	to go a fowling
- - <i>a vánga,</i>	to thrive well

Andar

<i>Andar a véla,</i>		to sail
- - <i>a vérsó,</i>		to succeed well
- - <i>a zónzo,</i>		to lie rolling, as a ship
- - <i>a bándo,</i>		to be published by proclamation
- - <i>barcolóne,</i>		to go staggering
- - <i>carpóne,</i>		to go crawling
- - <i>col calzére di piómbo,</i>		to go cautiously
- - <i>con le bélle,</i>		to go handsomely to work [the stake]
- - <i>cóme la bíscia all' incánto,</i>		to go as a bear to
- - <i>con la piéna,</i>		to be on the strongest side
- - <i>di pálo in frásca,</i>		to leap from bough to bough
- - <i>di buóne gámbe,</i>		to set willingly about a thing
- - <i>dicéndo,</i>		to publish or report
- - <i>fallito il pensíero,</i>		to fail in one's purpose
- - <i>gattolóne,</i>		to go groping
- - <i>gróssó,</i>		to look big
- - <i>in béstia,</i>		to fall into a passion
- - <i>in búscá,</i>		to go a seeking
- - <i>in cérca,</i>		to search up and down
- - <i>in córso,</i>		to go a cruising
- - <i>in fáscio,</i>	}	
- - <i>in cósa materiále,</i>		to go to work
- - <i>in negózio,</i>		
- - <i>in rótta,</i>		to be routed
- - <i>in síncope,</i>		to fall into a swoon
- - <i>in súcchio,</i>		to have one's mouth water
- - <i>in tráccia,</i>		to go a tracing
- - <i>in vólta,</i>		to go ranging about
- - <i>la rón-da,</i>		to walk the rounds
- - <i>per il móndo,</i>		to travel up and down the world
- - <i>per la pésta,</i>		to follow the vulgar fashion
- - <i>per la piána,</i>		to go the strait forward way
- - <i>per fílo,</i>		to be forced to do a thing
- - <i>piág-gia a piág-gia,</i>		to sail close to the shore
- - <i>ramíngo,</i>		to be wandering
- - <i>rattenúto,</i>		to go warily to work
- - <i>spánto,</i>		to be extravagantly dressed
- - <i>sópra le paróle,</i>		to believe fair words
- - <i>strétto,</i>		to go about a thing sparingly
- - <i>tapinándo,</i>		to go a begging
- - <i>tentóne,</i>		to grope about
		<i>Andar</i>

Andar vuóto, to miss one's aim
 - - *sene présò alle grída,* to believe every idle report
Quésto non mi va, that does not please me

Different significations of dáre:

DA'RE, signifies, to give, to fight, to strike
 - - *d'ócchio,* to cast one's eyes on
 [one

Dare adósso ad úno, to throw one's self upon any

- - *a gámbe,* to run away

- - *nélla réte,* to fall into the snare

- - *le cárte,* to deal or give the cards

- - *ánimo,* to give courage, or encourage

- - *si 'l cuóre, or l' ánimo,* to have courage

- - *féde,* to believe

- - *ad intendére,* to make one believe

- - *del tu,* to thee and thou one

- - *in nulla,* not to succeed

- - *si l' úcqua a' piédi,* to praise one's self

- - *in lúce,* to publish

- - *si a fúre,* to set about a thing

- - *si pensiéro,* to take care for

- - *del signóre,* to call one a gentleman

- - *del furfánte,* to call one a rogue

- - *paróla,* to promise

- - *ne' ládri,* to fall into the hands of thieves

- - *la búrla ad úno,* to laugh at a person

- - *léva,* to provoke

- - *in préstito,* to lend

- - *fuóco,* to set on fire

- - *sicurtà,* to give bail

- - *in istravagánze,* to talk nonsense

- - *nel mátto,* to play the madman

- - *la quádra,* to criticise

- - *la cáccia,* to put to flight

- - *princípio, or fine,* to begin or end

- - *cónto,* to give an account

- - *si allo stúdio,* to apply one's self to study

- - *cálci al vénto, e púgni all' ária,* to fight with one's

[shadow

- [every one's business
Dare di bócca da per tútto, to concern one's self with
 [make people speak
 - - *da rídere, da parláre,* to make people laugh, to
 [one's self
 - - *si la zappa su'l piéde e la mázza in cápo,* to wrong
 - - *si bel témpo,* to divert one's self
 - - *da beccáre,* to feed poultry
 - - *a credénza,* to sell upon credit
 - - *addiétro,* to give back
 - - *ádito,* to give access to
 - - *alla máno,* to bribe
 - - *all' árme,* to cry out for help
 - - *a pigióne,* to let out for rent
 - - *a rúba,* to give up to plunder
 - - *assúnto,* to give charge of
 - - *a taglio,* to strike with the edge
 - - *a travérso,* to hit across
 - - *a vedére,* to give one to understand
 [vain hopes
 - - *baggiáne, or gonfiáre alcúno,* to puff one up with
 - - *baldánza,* to embolden
 - - *bándo,* to banish by proclamation
 - - *bastonáte,* to beat with a stick
 - - *bríga,* to trouble one
 - - *cagióne,* to give cause
 - - *cámpo,* to give liberty
 - - *cápo,* to come to the end of the matter
 - - *cápo máno,* to go beyond reason in a business
 - - *caróte,* to make one believe any thing
 - - *che pensáre,* to give cause of suspicion
 - - *compiménto,* to finish
 - - *credénza,* to give credit to
 - - *cróllo,* to shake
 - - *da bére,* to give drink
 - - *da dormíre,* to give one a night's lodging
 - - *da mangiáre,* to give one some food
 - - *da rídere,* to give cause of laughter
 - - *de' cálci,* to kick
 - - *delle bótte,* to beat
 - - *delle calcáña,* to spur one, to kick
 - - *delle coltéllate,* to stab with a knife
Dare

<i>Dare delle máni,</i>	to strike with one's hands
- - <i>delle púgna,</i>	to cuff
- - <i>déntro,</i>	to fall to
- - <i>di brócca,</i>	to hit the nail on the head
- - <i>di cózzo,</i>	to butt as sheep do
- - <i>di gráppo,</i>	to snatch at
- - <i>di máno,</i>	to lay hold of
- - <i>di míra,</i>	to take aim at
- - <i>da parlár di sè,</i>	to give occasion to be talked of
- - <i>di pénnà</i>	to cancel a writing
- - <i>di pétto,</i>	to hit with one's breast
- - <i>di piátto,</i>	to strike flat
- - <i>di píglio,</i>	to catch hold suddenly of
- - <i>di púnta,</i>	to hit with a thrust
- - <i>di stoccáta,</i>	to give a thrust
- - <i>fastídio,</i>	to molest
- - <i>finóccchio,</i>	to give fair words
- - <i>fóndo,</i>	to sink
- - <i>fóndo álla róba,</i>	to waste one's property
- - <i>fórma,</i>	to shape
- - <i>il battésimo,</i>	to baptize
- - <i>il buón ánno,</i>	to wish a happy new-year
- - <i>il buón giòrno,</i>	to bid one good-morrow
- - <i>il buón viúggio,</i>	to wish one a good journey
- - <i>il buón arrívo,</i>	to bid one welcome
- - <i>il cáne,</i>	to watch one
- - <i>il compíto,</i>	to give an end to
- - <i>il cuóre ad una cósa,</i>	to apply one's self to a thing
- - <i>il dóssò,</i>	to turn one's back
- - <i>il mótto,</i>	to pass one's word
- - <i>il pássò,</i>	to give free passage
- - <i>il víso,</i>	to turn one's eyes on any thing
- - <i>imprestánza,</i>	to lead to
- - <i>indúgio,</i>	to put off time
- - <i>in sérbo,</i>	to give in keeping
- - <i>in su la vóce,</i>	to bid one speak lower
- - <i>in térra,</i>	to run a-ground
- - <i>in úno,</i>	to meet with one by chance
- - <i>la bála, dar la bérta,</i>	to mock one
- - <i>la ben venúta,</i>	to bid one welcome
- - <i>buóna máno,</i>	to give for drink
- - <i>la córda,</i>	to give the strappado, to be troublesome

<i>Dare la fúva,</i>	to give one's consent
- - <i>la mála pásqua,</i>	to vex one sadly
- - <i>l' allódola,</i>	} to coax, to flatter, to give fair words
- - <i>la quádra,</i>	
- - <i>la sója,</i>	
- - <i>la mála ventúra,</i>	to wish a man ill luck
- - <i>la máno,</i>	to give a helping hand
- - <i>la máno,</i>	to marry
- - <i>passo, (depecher),</i>	to dispatch
<i>Darsi spasso,</i>	to amuse one's self
<i>Dare l' anéllo,</i>	to marry
- - <i>la pálma,</i>	to yield the victory
- - <i>la paríglia,</i>	to give as good as he brings
- - <i>la spínta,</i>	to push one
- - <i>la pósta,</i>	to appoint the time or place
- - <i>la sálida,</i>	to stiffen or starch
- - <i>la strétta a qualcúno,</i>	to overreach one
- - <i>la trátta,</i>	to give leave to export goods
- - <i>la vóce,</i>	to raise a report
- - <i>la vólta,</i>	to turn as milk does, to overturn
- - <i>la vólta al cánto,</i>	to lose one's wits
- - <i>le calcágna,</i>	to run away
- - <i>le mósse,</i>	to give a racer the start
- - <i>le spálle,</i>	to take to one's heels
- - <i>le prése,</i>	to let one take his choice
- - <i>l' último cróllo,</i>	to fall down dead
- - <i>martéllo,</i>	to make one jealous or suspicious
- - <i>ménda,</i>	to find fault
- - <i>módo,</i>	to help or support one
- - <i>nel berságlio,</i>	to hit the mark
- - <i>nell' idrópico,</i>	to fall into a dropsy
- - <i>nelle máni,</i>	to fall into the hands
- - <i>nelle scattáte,</i>	to fall into bad company
- - <i>nel víno,</i>	to find out the design of a thing
- - <i>nója,</i>	to tire one
- - <i>nóme,</i>	to spread a report
- - <i>nórma,</i>	to prescribe a rule
- - <i>óglio,</i>	to soothe one
- - <i>ómbra,</i>	to give suspicion
- - <i>ópera,</i>	to endeavour at a thing
- - <i>párte,</i>	to share or acquaint
- - <i>passáto,</i>	to omit

Dare

<i>Dare pásto,</i>	to feed one
- - <i>per Dío,</i>	to give for God's sake
- - <i>ricápito,</i>	to deliver safely
- - <i>sésto,</i>	to put in order
- - <i>spállá,</i>	to abet
- - <i>sténto,</i>	to give cause of sorrow
- - <i>un carpíno,</i>	to beat one soundly
- - <i>vísta,</i>	to seem to do a thing
- - <i>víta,</i>	to give time or life
- - <i>una fínta,</i>	to make a feint
- - <i>una gíra vólta,</i>	to take a turn
- - <i>un' occhiáta,</i>	to cast an eye on
- - <i>un grifóne,</i>	to strike one in the mouth
- - <i>un pax tecum,</i>	to stun one with a blow
- - <i>la vinta,</i>	to yield the victory
- - <i>si a,</i>	to apply one's self to
- - <i>si a che si sia,</i>	to be for any thing
- - <i>si a quálche cósá</i>	to give one's self up to any thing
- - <i>si a crédere,</i>	to believe
- - <i>si a dilétti,</i>	to give one's self up to pleasure
- - <i>si ad inténdere,</i>	to flatter one's self
- - <i>si ad úno,</i>	to give one's self up to one
- - <i>si attórno,</i>	to go the round
- - <i>si briga, nója, fastidio,</i>	to trouble one's self
- - <i>s' in préda,</i>	to yield one's self as a prey
- - <i>s' in úno,</i>	to refer one's self to one
- - <i>si maravíglia,</i>	to wonder at
- - <i>si martéllo,</i>	to vex one's self
- - <i>si páce,</i>	to live quietly
- - <i>si vánto,</i>	to brag, to boast

Different significations of fáre.

<i>FAR animo,</i>	to give courage
- - <i>si ánimo,</i>	to take courage
- - <i>a proposito,</i>	to do on purpose
<i>Fatto a propósito,</i>	to be proper or fit
<i>Far mótto,</i>	to make a sign
- - <i>del brávo,</i>	to brag of bravely
- - <i>scélta,</i>	to choose
- - <i>pómpa,</i>	to boast
- - <i>il muso,</i>	to pout at one
- - <i>danári,</i>	to make money
	<i>Far,</i>

<i>Far génte, or soldáti,</i>	to raise soldiers
<i>Il far délla lúna,</i>	the new moon
<i>Al far del giòrno,</i>	at the break of day
<i>Su'l far délla nótte,</i>	towards the evening
<i>Far di mestíeri,</i>	to be necessary
- - <i>guadágni,</i>	to win
- - <i>due vólte l'ánno,</i>	to bear fruit twice a year
- - <i>si innánzi,</i>	to come forward
- - <i>si in quà,</i>	to approach or advance
- - <i>si in là,</i>	to go back
- - <i>si in diétro,</i>	to retire
- - <i>bríndisi,</i>	to toast a health
- - <i>capolíno,</i>	to deceive or ensnare
- - <i>la spía,</i>	to be spying
- - <i>páce,</i>	to agree
<i>Fate páce,</i>	agree among yourselves
<i>Far a bottíno,</i>	to share alike
- - <i>a capélli,</i>	to pull one another by the hair
- - <i>accogliénza,</i>	to show kindness to one
- - <i>a compáso,</i>	to work by the compass
- - <i>a concorrénza,</i>	to strive, to vie
- - <i>acquísto.</i>	to gain
- - <i>crédere,</i>	to make one believe
- - <i>a gára,</i>	to strive for the victory
- - <i>agguáti,</i>	to lay ambushes
- - <i>a púgni,</i>	to box
- - <i>all' amore,</i>	to make love
- - <i>alle coltelláte,</i>	to fight with knives
- - <i>alle púgna,</i>	to box
- - <i>álto,</i>	to halt
- - <i>a máno,</i>	to come to blows
- - <i>a malcuóre,</i>	to do against one's will
- - <i>a metà,</i>	to do by halves
- - <i>a pennélllo,</i>	to do a thing exactly
- - <i>apprésto,</i>	to make preparation
- - <i>a regátta,</i>	to struggle, or scramble
- - <i>a fársela,</i>	to take one's revenge
- - <i>arrosto,</i>	to roast meat
- - <i>sapére,</i>	to make one know
- - <i>a sássi,</i>	to fight with stones
- - <i>tacére,</i>	to make one be silent
- - <i>avánzo,</i>	to thrive

Far

<i>Far báco báco,</i>	to play at bo-peep
- - <i>bándo,</i>	to proclaim
- - <i>béffe,</i>	to flout at
- - <i>bellín bellíno,</i>	to soothe or fawn upon
- - <i>bisógno,</i>	to be needful
- - <i>bróglio,</i>	to make a hurly-burly
- - <i>buóna riuscita,</i>	to come to a good effect
- - <i>buóna vicinánza,</i>	to keep fair with one's neighbours
- - <i>buón fiánco,</i>	to be merry and jovial
- - <i>buón partíto,</i>	to make a good offer
- - <i>cantáre,</i>	to make one yield
- - <i>cappelláccio,</i>	to beat a man with his own weapons
- - <i>cápo,</i>	to grow to a head
- - <i>cápo ad úno,</i>	to have recourse to one for help
- - <i>cápo in un luógo,</i>	to meet in some appointed place
- - <i>casélle,</i>	to pump a man of his secrets
- - <i>cáso,</i>	to make account of, or esteem
- - <i>cérca,</i>	to seek after
- - <i>cérchio,</i>	to make a ring
- - <i>cervéllo,</i>	to call his wits together
	[mugger]
- - <i>che che si sia alla mácchia,</i>	to do things in hugger-
- - <i>cipíglio,</i>	to look frowningly
- - <i>colezióne,</i>	to breakfast
- - <i>collezióne</i>	to make a collection
- - <i>comparsa,</i>	to make a show
- - <i>cómpra,</i>	to buy a bargain
- - <i>cóme lo sparviére,</i>	to live from hand to mouth
- - <i>congiúra,</i>	to conspire
- - <i>consérva,</i>	to lay up in store
- - <i>cónto,</i>	to reckon
- - <i>cópia,</i>	to make a copy
- - <i>cordóglio,</i>	to lament
- - <i>cortéggio,</i>	to fawn upon one
- - <i>cóse di fuóco,</i>	to do wonderful things
- - <i>cuore,</i>	to encourage
- - <i>da céna,</i>	to get supper ready
- - <i>del gránde,</i>	to take state upon one
- - <i>del cappéllo,</i>	to pull off one's hat
- - <i>di meno,</i>	to do without
- - <i>diviéto,</i>	to prohibit
- - <i>d'ócchio,</i>	to wink upon one

Far

- [the world says
Far dósso di buffóne, to do a thing, and not care what
 [pence
 - - *d' una lancia un fuso*, to bring a noble to nine
 [stone
 - - *due chiódi in úna cálda*, to kill two birds with one
 - - *fúccia*, to set a good face on things
 - - *fúgotto*, to pack up and be gone
 - - *filáre úno*, to make one do any thing
 - - *fórtè*, to strengthen
 - - *frétta*, to make haste
 - - *frónte*, to face
 - - *gábbo*, to flout at
 - - *gála*, to be gay and merry
 - - *galloria*, to show signs of joy
 - - *géntè*, to raise men
 - - *giórnata*, to fight a battle
 - - *grázia*, to do a favour
 - - *gréppo*, to make mouths as a child
 - - *grída*, to cry out
 - - *grúzzolo*, to hoard up money
 - - *ostería*, to set up an inn
 - - *i fátti suói*, to mind one's own business
 - - *il balórdo*, to play the simpleton
 [streets
 - - *il bello in piázza*, to show one's fine clothes in the
 - - *il buón pro* to do one good when one eats
 - - *il cómpito*, to end one's task
 - - *il diávolo*, to play the devil
 - - *il gattóne*, to pretend not to see, or know
 - - *il giórgio*, to strut in fine clothes
 - - *il Latíno a cavállo*, to be put hard to it
 - - *il rómbò*, to make a rumbling noise
 - - *il sánto*, to play the hypocrite
 - - *il vérho*, to pass away the winter
 - - *il séme*, to come to perfection
 - - *istánza*, to be urgent with one
 - - *farla ad úno*, to play any one a trick
 - - *la busca*, to scramble for
 - - *la fésta ad úno*, to kill one
 - - *la fischiáta*, to make a whistling noise
 - - *la gátta mórtá*, to play at bo-peep
 Far

<i>Far la nínfa,</i>	to mince it
- - <i>la nótte,</i>	to pass the night
- - <i>la rónða,</i>	to walk the round
- - <i>la scárpa,</i>	to cut a purse
- - <i>la scopérta,</i>	to keep a watch
- - <i>la scórta,</i>	to be a guide
- - <i>le cárte,</i>	to deal at cards
- - <i>le paróle,</i>	to speak at large
- - <i>la lépre vécchia,</i>	to avoid a danger that's seen
- - <i>le spálle góbbe,</i>	to shrug up one's shoulders
- - <i>la síca,</i>	to flirt at one
- - <i>le spése,</i>	to bear one's charges
- - <i>le stimáte,</i>	to esteem one greatly
- - <i>leváta,</i>	to raise men
- - <i>le vólte del leóne,</i>	to continue walking in one place
- - <i>lo spasimáto,</i>	to over-play the lover
- - <i>lo spaventácchio,</i>	to brag much
- - <i>luógo, or piúzza,</i>	to give place
- - <i>mála riuscita,</i>	to have ill luck
- - <i>mála vicinánza,</i>	to be a bad neighbour
- - <i>mal d' ócchio,</i>	to have sore eyes
- - <i>mal pro,</i>	to do one no good
- - <i>máschera,</i>	to be masked
- - <i>mercáto,</i>	to cheapen
- - <i>mercè,</i>	to show mercy
- - <i>merénda,</i>	to eat one's luncheon
- - <i>mótto,</i>	to give notice of
- - <i>mótto ad úno,</i>	to salute or send word
- - <i>natále,</i>	to keep Christmas
- - <i>occhio,</i>	to wink at
- - <i>ogni possibile,</i>	to do one's utmost
- - <i>opera,</i>	to do the same
- - <i>orécchio di mercánte,</i>	to pretend not to hear
- - <i>paragóne,</i>	to compare together
- - <i>partíto,</i>	to make a match or bargain
- - <i>passággio,</i>	to pass over slightly
- - <i>passáta,</i>	to get easily through a business
- - <i>pásto,</i>	to eat a meal
- - <i>pátto,</i>	to make a bargain
- - <i>pedúccio,</i>	to soothe one
- - <i>pónta,</i>	to make an end
- - <i>pónta fálsa,</i>	to make a false thrust

Far

<i>Far pópolo,</i>	to make one amongst the rest
- - <i>prézzo,</i>	to make much of
- - <i>préstito,</i>	to lend
- - <i>pro,</i>	to do good
- - <i>questióne,</i>	to question
- - <i>rabúffo,</i>	to chide
- - <i>ragióne,</i>	to do right or pledge one
- - <i>ricredénte,</i>	to make one change his opinion
- - <i>richiámo,</i>	to appeal unto
- - <i>róba,</i>	to heap up riches
- - <i>ruóta,</i>	to wheel or hover about
- - <i>sácco,</i>	to hoard up
- - <i>saccománo,</i>	to sack or ravage
- - <i>sálvo,</i>	to give a volley of shot
- - <i>sángue,</i>	to bleed
- - <i>sapére,</i>	to let one know
- - <i>scála,</i>	to come to a landing place
- - <i>scomméssa,</i>	to lay a wager
- - <i>scónto,</i>	to make an abatement
- - <i>se la,</i>	to go away
- - <i>sembiánte, or vísta,</i>	to make a show of
- - <i>sfóggi,</i>	to make a fine show
- - <i>sicurtà,</i>	to be bound
- - <i>spálla,</i>	to back one
- - <i>stáre,</i>	to over-reach one
- - <i>stár fórte,</i>	to over-reach one cunningly
- - <i>stáre a ségno,</i>	to keep one under
- - <i>stáre a stecchétto,</i>	to force one to his obedience
- - <i>tantára,</i>	to be gay and merry together
- - <i>tavoláccio,</i>	to prepare for good cheer
- - <i>tempóne,</i>	to live a merry life
- - <i>tésta,</i>	to make head
- - <i>trébbio,</i>	to live merrily in good company
- - <i>il tríbolo,</i>	to cry for money [bottom]
- - <i>tútte le uóva in un panière,</i>	to venture all in one
- - <i>valére,</i>	to cause to prevail
- - <i>vedúta, vísta, f'inta,</i>	to make a show
- - <i>vedúta</i>	to make one believe what is not
- - <i>véla,</i>	to sail
- - <i>vélo,</i>	to make resistance
- - <i>vézzi,</i>	to caress

Far

<i>Far una braváta,</i>	to make a bravado
- - <i>un cavallétto ad uno,</i>	to cheat one
- - <i>una trincáta,</i>	to make a merry drinking
- - <i>una giòstra ad úno,</i>	to put a jest upon one
- - <i>una prédica ad úno,</i>	to admonish one fairly
- - <i>un farfállone,</i>	to make some mistake
- - <i>uno sfrégio ad uno,</i>	to mark one in the face
- - <i>un manichétto,</i>	to point at one in scorn
- - <i>un marróne,</i>	to commit a great error
- - <i>un passeróttto,</i>	to do a thing hand over head
- - <i>un pénzolo,</i>	to be hanged by the neck
- - <i>úno smácco ad úno,</i>	to affront one
- - <i>úno stáglio,</i>	to fix
- - <i>un tiro,</i>	to shoot or play a prank
- - <i>vuotáre la sélla,</i>	to supplant a man
- - <i>uóva,</i>	to lay eggs

Different significations of stáre.

We use the verb *stáre* to mark an action of repose, by putting the verb which follows in the gerund, or infinitive, with *a* or *ad*.

<i>Sta studiándo, or sta a studiáre,</i>	he studies
<i>Stánno scrivéndo, or stánno a scrívere,</i>	they write
	[together
<i>Staréte leggéndo, or a leggére insiéme,</i>	you will read

Stáre has several other significations ; as,

<i>Star in piédi.</i>	to stand upright
- - <i>bene o mále,</i>	to be well or ill
- - <i>su, to rise ; státe su,</i>	rise
- - <i>giù,</i>	to sit down
<i>Státe giù,</i>	sit down
<i>Star a sentíre, to listen ; sto a sentíre,</i>	I listen
- - <i>a sedére,</i>	to be sitting
<i>Státe a sedére,</i>	sit down
<i>Sta béne,</i>	it is well, it is very well
<i>Star per uscíre,</i>	to be just going out
- - <i>bene a cavállo,</i>	to sit well on horseback
- - <i>in cása,</i>	to stay at home
- - <i>lésto,</i>	to be upon one's guard
	<i>Star</i>

<i>Star su le búrle,</i>	to jest, or banter
- - <i>sáldo,</i>	to hold out stoutly
- - <i>per cadére,</i>	to be ready to fall
- - <i>per moríre,</i>	to be like to die
- - <i>in dúbbio,</i>	to be in doubt
- - <i>a vedére,</i>	to expect the issue
- - <i>con le máni alla cintúra,</i>	to stand idly
- - <i>su la súa,</i>	to look grave
<i>Questo vi sta béne,</i>	that becomes you well
<i>Questo non mi sta béne,</i>	that does not become me
<i>Star a báda,</i>	to linger or expect
- - <i>a bottéga,</i>	to mind one's shop
- - <i>a crépa cuóre,</i>	to live at heart's grief
- - <i>ad alcúno,</i>	to be at any man's turn
- - <i>ad ascoltare,</i>	to hear
- - <i>in diságio,</i>	to be uneasy
- - <i>a dormíre,</i>	to lie sleeping
- - <i>a dozzína,</i>	to board
- - <i>a fare,</i>	to be doing
- - <i>a frónte,</i>	to out-face
- - <i>a gála,</i>	to float
- - <i>a giacére,</i>	to be lying down
- - <i>al détto,</i>	to rely on a person's word
- - <i>alla pósta,</i>	to watch for an opportunity
- - <i>all' erta,</i>	to look heedfully about
- - <i>alle vedétte,</i>	to stand centinel on a tower
- - <i>allégro,</i>	to live or be merry
- - <i>al móndo,</i>	to live in the world
- - <i>a locánda,</i>	to live in a hired room
- - <i>al parágone,</i>	to bear the touchstone
- - <i>a martélllo,</i>	to live in anxiety
- - <i>in perícólo,</i>	to be in danger
- - <i>a pétto,</i>	to be opposite
- - <i>a pigióne,</i>	to live in a rented house
- - <i>appoggiáto,</i>	to lean upon
- - <i>appréso,</i>	to stand or dwell near
- - <i>a ségno,</i>	to stand near the mark
- - <i>in speránza,</i>	to live in hopes
- - <i>aspettándo,</i>	to expect
- - <i>a sténto,</i>	to live in distress
- - <i>attórno,</i>	to stand about
- - <i>a tu per tu,</i>	to be free and easy
	<i>Star</i>

<i>Star a úno,</i>	to depend upon one
- - <i>béne a casa,</i>	to be well at home
- - <i>buóna pézza,</i>	to stand a good while
- - <i>cáldo,</i>	to lie warm
- - <i>chéto,</i>	to be hushed
- - <i>con álttri,</i>	to live with others
- - <i>del débito,</i>	to answer for a debtor
- - <i>di buóna vógliá,</i>	to be merry
- - <i>di mála vógliá,</i>	to be sad
- - <i>di sópra,</i>	to lie over
- - <i>di sótto,</i>	to lie under
- - <i>fréscó,</i>	to be badly off
- - <i>in agguáto,</i>	to lie in wait
- - <i>in biláncia,</i>	to stand in doubt
- - <i>innánzi,</i>	to stand before
- - <i>in ármí,</i>	to be in arms
- - <i>in cervéllo,</i>	to have a care, or to be wary
- - <i>in létto,</i>	to be a-bed
- - <i>in orécehio,</i>	to hearken
- - <i>in pendénte,</i>	to be in suspense
- - <i>in rischio,</i>	to be in danger
- - <i>in sè,</i>	to be positive
- - <i>in sentóre,</i>	to listen with suspicion
- - <i>in sospétto,</i>	to be suspected
- - <i>in su' l puntíglío,</i>	to stand upon punctilios
- - <i>in vília,</i>	to live in the country
- - <i>in zúrlo,</i>	to stand in a maze
- - <i>lontáno,</i>	to live far
- - <i>per,</i>	to stand for, to be about
- - <i>sópra di sè,</i>	to presume too much on one's self
- - <i>sáno,</i>	to be in health
- - <i>su' l avvíso,</i>	to be prepared
- - <i>su' l dúro,</i>	to be obstinate
- - <i>su' l ritróso,</i>	to be coy
- - <i>su' l tiráto,</i>	to stand upon strict points
- - <i>tra' l sì e' l no,</i>	to be in suspense
- - <i>vicino,</i>	to be neighbours
- - <i>vigilánte,</i>	to be watchful
- - <i>zitto,</i>	to be silent
- - <i>sulla caccia,</i>	to be very fond of hunting

Different significations of avere.

- AVER* dell' uómo da béne, to appear as an honest man
- - del miracolo, to look as a miracle
- - cáro, avér a cáro, to be well pleased
- - a béne, to approve of
- - per béne, to like or consent
- - per mále, to disapprove of
- - a mále, to dislike
- - a cuóre, to have at heart
- - il cápo altróve, to think of other things
- - da fáre, to be busy
- - in prégio, in ístíma, to esteem
- - in ódio, to hate
- - per cóstume, to be wont
[believe him ignorant
- - signifies to beliéve; as, l'ho per ignoránte, I
- - il vízio, nélle óssa, to be very vicious
- - a capitále, to esteem much
- - a cúra, to be intrusted with
- - da dáre, to have to give
- - a dispétto, to have in despite
- - a dispiacére, to be displeased with
- - fastídio, to loath
- - úgio, to be at ease
- - a grádo, to like
- - alle máni, to have in hand
- - a máni, to have ready at hand
- - a mén-te, to remember well
- - ánimo, to have courage or a mind to
- - a noja, to dislike
- - a pétto, to have at heart
- - ardíre, to dare
- - a schérno, to scorn
- - a schífo, to loath
- - a vile, to hold very cheap
- - bel témpo, to live a merry life
- - buóna vóce, to be well spoken of
[for a trifle
- - che si sia per un pézzo di páne, to have a thing
- - cimiére ad ógni elmétto, to be ready for any thing
Aver

<i>Aver da tornáre,</i>	to be about to return
- - <i>del tóndo,</i>	to have little sense
- - <i>déstro,</i>	to have fit occasion
- - <i>dì che,</i>	to have wherewith
- - <i>diétro,</i>	to contemn
- - <i>dì grázia,</i>	to take it as a favour
- - <i>fúccia,</i>	to dare
<i>Non aver faccia,</i>	to blush for shame
<i>Aver fatica,</i>	to have trouble
- - <i>féde in,</i>	to confide in
- - <i>fréddo in piédi,</i>	to be in great want
- - <i>frétta,</i>	to be in haste
- - <i>fúmo,</i>	to be proud
- - <i>gola,</i>	to have a longing desire
- - <i>il cápo a' grilli,</i>	to have one's wits wool-gathering
- - <i>il cavélllo, a oríuoli,</i>	to be fickle
- - <i>grand' opiníone,</i>	to presume much on one's self
- - <i>d' uópo,</i>	to have need
- - <i>il cervélllo che vóli</i>	to have a roving head
- - <i>il cimúrro,</i>	to have a whim in one's head
- - <i>il suo piéno,</i>	to have one's full allowance
- - <i>il tórto,</i>	to be in the wrong
- - <i>in conségna,</i>	to have in trust
- - <i>in cónto,</i>	to have esteem of
- - <i>in guárdia,</i>	to keep
- - <i>in negligénza,</i>	to be careless
- - <i>in órdine,</i>	to have in readiness
- - <i>sulle dita,</i>	to have at one's finger's ends [hands]
- - <i>la pálla in máno,</i>	to have the law in one's own
- - <i>l' asso nel ventríglio,</i>	to have an itching for gaming
- - <i>lingua,</i>	to have notice of a thing
- - <i>l' ócchio al pennélllo,</i>	to mind one's business
- - <i>l' osso del poltróne,</i>	to have a bone in one's leg
- - <i>le campáne grósse,</i>	to be deaf
- - <i>le máni ad uno,</i>	to hold one fast at his pleasure
- - <i>le travéggole,</i>	to take one thing for another
- - <i>luógo,</i>	to be expedient
- - <i>mála gátta da peláre,</i>	to have an ill crow to pluck
- - <i>mála vóce,</i>	to be ill spoken of
- - <i>mále campáne,</i>	to be deaf
- - <i>mangiáto noci,</i>	to have the absent ill spoken of

<i>Aver martélllo,</i>	to be passionately jealous of
- - <i>mézzo, or módo,</i>	to be able, or have means
- - <i>nell' idéa,</i>	to bear in mind
- - <i>óbbligo,</i>	to be obliged
- - <i>ócchio,</i>	to have a fair outside
- - <i>ócchio d' aquila,</i>	to have a sharp look
- - <i>odóre,</i>	to have an idea of a thing
- - <i>ómbra,</i>	to be suspicious of
- - <i>paúra,</i>	to be afraid
- - <i>pensiére,</i>	to be full of care, or thoughtful
- - <i>per scusáto,</i>	to excuse one
- - <i>piéde,</i>	to get footing
- - <i>poco sále in zúcca,</i>	to have but little sense
- - <i>ragióne da véndere,</i>	to have reason to spare
- - <i>sdégno,</i>	to disdain
- - <i>sónno,</i>	to be sleepy
	[crime
- - <i>toccáto la códa di mal pélo,</i>	to be tainted with some
	[end
- - <i>sulla púnta délla língua,</i>	to have at one's tongue's
	[stake
- <i>tútto 'l súo in su'l tavoliére,</i>	to have one's all at

Different significations of éssere.

<i>E'SSER per fáre,</i>	to be just going to do
- - <i>da quálcbe cósa,</i>	to be good for something
- - <i>da póco,</i>	to have but little sense
- - <i>da niénte,</i>	to be good for nothing
- - <i>a cavállo,</i>	to be out of trouble or pain
	[able
<i>Non ésser da tánto,</i>	not to be capable of, not to be
<i>Esser di giovaménto,</i>	to help, to assist
- - <i>di buóna náscita,</i>	to come of a good family
	[condition
- - <i>per la mála via,</i>	to be ruined, to be in a bad
- - <i>per le frátte,</i>	to be undone or ruined
- - <i>fuór di Bológna,</i>	to be ignorant
	<i>Esser</i>

<i>E'sser a ferri,</i>	to lie close together
- - <i>a grádo,</i>	to be acceptable
- - <i>a mal partíto,</i>	to be in a bad taking
- - <i>a pártē,</i>	to be partaker of
- - <i>in questióne,</i>	to squabble
- - <i>ben vedúto,</i>	to be kindly entertained
- - <i>d'avvísio,</i>	to deem
- - <i>béne in gámbe,</i>	to be strong and lusty
- - <i>bríllo,</i>	to be tipsy
- - <i>dánno,</i>	to be pitied
- - <i>di póca leváta,</i>	to be of small worth
- - <i>di tésta,</i>	to be harebrained
- - <i>fórza,</i>	to be constrained
- - <i>in détto,</i>	to have good luck at play
- - <i>in assétto,</i>	to be prepared
- - <i>in détto,</i>	to be agreed
- - <i>in disgrázia,</i>	to be in disgrace
- - <i>in éssere,</i>	to be in state, quality, and condition
- - <i>in facénda,</i>	to be busy
- - <i>in fióri,</i>	to be in one's prime
- - <i>in fortúna,</i>	to be lucky
- - <i>in piéga,</i>	to be bending
- - <i>in predicaménto,</i>	to be in consideration
- - <i>largo di bócca,</i>	to be a great talker
- - <i>luógo,</i>	to be convenient
- - <i>mála lingua,</i>	to sow distrust among friends
- - <i>mal vedúto,</i>	to be unwelcome
- - <i>páce,</i>	to be quits at play
- - <i>tenúto,</i>	to be beholden to
- - <i>una cóppa d' oro,</i>	to be one in a thousand

Different significations of sapére.

<i>SAPE'RE,</i>	signifies to know or perceive.
- - <i>a ménte,</i>	to know by heart
- - <i>a ména díto,</i>	to have at one's fingers' ends
- - <i>mále,</i>	to displease, to smell ill
<i>Quéstó mi sa mále,</i>	that displeases me
<i>Sapér di buóno, sapér buóno</i>	to smell well
- - <i>di cattivo,</i>	to smell ill
- - <i>di múffo, or di múcido,</i>	to have a mouldy smell

<i>Sapèr di niènte,</i>	to have no smell, to smell of nothing
- - <i>troppo di pòvero</i>	to appear poor
- - <i>trovâr il pelo nell' uovo,</i>	[sharp to be cunning, to be
<i>Ti so dire,</i>	I can tell thee
<i>Sapèr di lèttere,</i>	to have a smattering of learning
- - <i>di mùschio,</i>	to taste or smell of musk
- - <i>di sécco,</i>	to smell of the cask
- - <i>méglio,</i>	to take in better part
- - <i>per il sénno,</i>	to know by rote
- - <i>grádo di checchessía,</i>	to be pleased with any thing

Different significations of tenére.

<i>TENE'RE da úno,</i>	to be of one's side
- - <i>a báda,</i>	to amuse one
- - <i>in contrário,</i>	to be of a contrary opinion
- - <i>per gálant' uómo,</i>	to believe one honest
<i>Lo téngo per mátto,</i>	I take him to be mad
<i>Tenère le lágrime,</i>	to forbear weeping
<i>Non ho potuto téner le risa,</i>	I could not forbear laughing
<i>Tenère le risa,</i>	to forbear laughing
- - <i>alla tráccia,</i>	to pursue
	[a person
- - <i>cónto ad úno,</i>	to make an account of, to esteem
- - <i>la per sè,</i>	to keep a thing to one's self
<i>Tenetéla per vói,</i>	keep it for yourself
<i>Tenér a mènte,</i>	to call to mind
- - <i>la favélla ad úno,</i>	to hinder one from speaking
<i>Tener a battéssimo,</i>	to stand godfather
- - <i>mano al fúrto,</i>	to be accessory to a theft
	[vants
- - <i>carrózza e servitóri,</i>	to keep a coach and ser-
<i>Tieni quèsto,</i>	take this (in the imperative)
<i>Tenér il sácco,</i>	to hold the bag
<i>Tenère la battúta,</i>	to beat time in music
- - <i>l' invíto,</i>	to accept what is proposed
- - <i>a diéta,</i>	to keep low in diet
- - <i>a ciménto,</i>	to hold to a trial
- - <i>a sténto,</i>	to keep in pain
- - <i>córtè bandíta,</i>	to keep open house
	<i>Tener</i>

<i>Tener dozzina,</i>	to keep a boarding house
- - <i>a báda,</i>	to hold in suspense
- - <i>il bordóne,</i>	to be still in one's mind
- - <i>férmo,</i>	to keep one's word
- - <i>in bócca,</i>	to keep a secret
- - <i>le póste,</i>	to hold stakes
- - <i>máno,</i>	to lend a hand
- - <i>ménte,</i>	to heed
- - <i>mercáto,</i>	to bargain
- - <i>ragióne,</i>	to judge according to law
- - <i>parlaménto,</i>	to hold a parley
- - <i>in sospéso,</i>	to hold in suspense
- - <i>per féde,</i>	to take upon trust
- - <i>trattáto,</i>	to hold correspondence with

Different significations of volére.

<i>VOLE'RE,</i>	signifies to believe; as
<i>Vógliono alcúni,</i>	some believe
<i>Volér-la con úno,</i>	to have a spite against one
<i>Volér béne,</i>	to love
- - <i>mále,</i>	to hate
- - <i>più tósto,</i>	to have rather
- - <i>qualsivóglia,</i>	whatsoever
<i>Le cose vógliono éssere cosí,</i>	things must be so
<i>Si vuóle,</i>	they will, or will have
<i>Volér díre,</i>	to mean
- - <i>méglio,</i>	to have rather
- - <i>la baja,</i>	to affect mocking
- - <i>la gátta,</i>	to pick a quarrel with one
- - <i>mále a mórté,</i>	to hate deadly
<i>Volésse pur Dio,</i>	oh! would to God

Different significations of veníre.

<i>VENI'R méno,</i>	<i>venír máncó,</i>	to fall into weakness, or
- - <i>in súcchio,</i>		to have one's mouth water
- - <i>in sórté,</i>		to fall to one's lot
- - <i>sóttó il nóme,</i>		to go by the name of
		<i>Venír</i>

<i>Venîr stimáto,</i>	to be esteemed
- - <i>biasimáto,</i>	to be blamed
- - <i>alle strétte,</i>	to come to a conclusion
<i>Non mi vién béne,</i>	it does not please me
<i>Quésto vi vién béne,</i>	that becomes you well
<i>Quánti véne véngono ?</i>	how many must you have
<i>Méne véngono dúe,</i>	I must have two of them
<i>Mi viéne vógliá,</i>	I have a mind
<i>Venir adósso,</i>	to fall upon
- - <i>al di sópra,</i>	to have the upper hand
- - <i>alle prése,</i>	to come to close fight
- - <i>alle brútte,</i>	to come to foul words
- - <i>a battágliá,</i>	to fight a battle
- - <i>a béne,</i>	to come to good
- - <i>a díre,</i>	to import or mean
- - <i>álle máni,</i>	to come to blows
- - <i>détto,</i>	to be said
- - <i>pósti gli ócchi,</i>	to fix one's eyes on
- - <i>fallito,</i>	to miss one's aim or purpose
- - <i>scontráto,</i>	to meet withall
- - <i>a táglío,</i>	to suit well
- - <i>trováto,</i>	to happen to find

Of the Particles *ci* and *vi*.

CI signifies *us* ; he speaks to us, *ci párla*, &c. *VI* signifies *you* ; he speaks to you, *vi párla* ; he gives you, *vi dà*,

Ci and *vi* are adverbs of place ; as,

Ci siámo, we are here, there, or at it.

Vi andrémo, we will go there.

Ci and *vi* are conjunctive pronouns, when they signify *us* and *you* ; and when *ci* and *vi* signify *there*, at it, &c. they are adverbs of place.

Different significations of *che*.

CHE signifies *that*, *who*, *whom*, *that he*, *that she*, *that they*, *which*, *what* ?

Che

Che signifies *what*; mas. what man is that? *che uómo è?* *Che?* what? fem. what house? *che càsa?*

Che? what? plural mas. what books have they? *che libri hánno?*

Che, plural fem. what lessons? *che lezióni?*

Chè signifies *because*; *chè la donna nel desiár è ben di noi più frále*, because a woman is much more weak in her desires than we are. GUARÍNI nel *Pástor Fído*.

Che signifies *so that*, or *in that manner*. I will do it, so that, or in that manner, that you shall be contented, *farò che saréte contento*.

Different significations of vía.

VIA signifies *the way*; example, by the way of Paris, *per la vía di Parígi*.

Vía is put after the verbs *andáre*, *passáre*, *condúrre*, *fuggíre*, *gettáre*, and then these verbs have more force and elegance; as,

<i>Andár vía,</i>	to go away.
<i>Va' vía,</i>	get thee away,
<i>Pássa vía, fursánte,</i>	get thee gone, scoundrel.
<i>Condúr vía,</i>	to take away.
<i>Fuggir vía,</i>	to run away.
<i>Gettáte vía quéstó,</i>	throw this away.

Vía signifies *much*: as, much more learned, *vía più dótto*.

Vía signifies *come*; as, come, come, gentlemen, do not fear, *vía, vía, signóri, non teméte*.

Vía is sometimes taken for *vólta*; example, *tre vía tre sóno nóve*, three times three make nine; *quáttro vía quáttro sóno sédici*, four times four make sixteen.

Vía signifies *the means*; as, by the means of the passages in the holy fathers, *per vía de' testi de' santi pádri*.

Different significations of da.

DA is oftentimes the ablative of the indefinite article, and signifies in English *from* : example, *ho ricevúto da Piétro*, I have received from Peter.

Da' with an apostrophe is the ablative of the definite article, and signifies *from the*, or *by the* : example, *è stimáto da' Francési*, he is esteemed by the French.

Dà signifies *he gives* ; example, *mi dà buóna speranza*, he gives me good hopes, &c.

Da signifies *upon the faith* ; example, *da galánt-uómo*, upon the faith of an honest man.

Da signifies *like* ; example, *ha trattáto da galánt'uómo*, he has acted like an honest man. *V. S. párla da amíco*, you speak like a friend.

Da signifies *of*, or *to put* ; example, *úna scátola da tabácco*, a snuff-box, or a box to put snuff in.

Da signifies *about* ; example, *un uómo attémpato da cinquant' ánni*, a man about fifty years old.

Da signifies *from* ; example, *from Rome to Paris, da Róma fino a Parígi*. *Da che vi vídi*, since I saw you.

Da before infinitives signifies *to be* ; example, *it is easy to be seen, è fácale da vedére*.

Different significations of per.

PER signifies *for* ; example, *for me, per me*.

Per signifies *through*, or *all over* ; example, *through or all over the city, per tútta la città*.

Per signifies *during* ; as, *during a year, per un ánno*.

Per signifies *to fetch*, and *seek after* ; example, *go fetch some wine, andáte per víno* ; *go for a physician, andáte per un médico*.

Per signifies *how* ; example, *how good soever it be, per buóno che sia*.

Per signifies *each* or *every* ; example, *one in each hand, úno per máno*.

Per signifies *just* or *ready to* ; example, *he is just going away, he is ready to go, è per partíre*.

Per

Per signifies *every one* ; example, every one, *un per uno*.

Per signifies *depending on* ; example, it does not depend on me, *non résta per me*. It signifies, *as far as* ; example, as far as I see, *per quel che védo*.

Per signifies *as for* ; example, as for me, *io per me*.

Per ánche signifies *not yet* ; example, I have not seen him yet, *non l'ho per ánche vedúto*.

Different significations of si, ne, and pur or púre.

THOUGH the following particles *si*, *ne*, *pur* or *púre*, are not prepositions, yet their vast extent and signification in Italian has induced me to insert the different acceptations of them here, for the greater ease and advantage of the learner.

SI

Signifies *it is, they, men, the world, yes, so, so as, as much, as well, until, nevertheless, himself, &c.*

Examples,

<i>Si dice,</i>	it is said,
<i>Si áma, or si ámano,</i>	they love.
<i>Si dirà,</i>	the world, or people will say.
<i>Sì, signóre,</i>	yes, sir.

Cavalière sì avventuráto non fu mái, never was there so fortunate a gentleman.

Sì per il mío, quánto, per il vóstro interésse, as well for my interest as your's.

Sì la móglie come il maríto, as well the wife as the husband.

Sì vi ámo, perchè, nevertheless I love you, because.

Egli si ricordò, he or she remembered.

*** Note, that when *si* is accented, it is always an adverb.

NE

Signifies *nor, neither, in the, with, hence, thence, away, at it, of it, us, from us, none, any, some, thereof, else, &c.*

Examples,

Examples.

Nè quèsto, nè quéllo vi concèdo, I grant you neither this nor that.

Spasseggiándo ne' cámpi, walking in the fields.

M'incontrái me miéi amíci, I met with my friends.

Váttene pe' fatti tuói, get thee hence about thy business.

Egli sene viéne alla vólta nóstra, he is coming towards us.

Egli ne ha tólto il nóstro ripóso, he has taken our rest from us.

Io méne vado,

I am going away.

Sene ride,

he laughs at it.

Sene laménta,

he complains of it.

Egli ci diéde il buón dì,

he bade us good morrow.

Io non ne ho,

I have none.

Se ne avéssi,

if I had any.

Vene faréi páрте,

I would give you some.

Voi ne potréte dispórre,

you may dispose of it.

* * Note, that when *nè* is accented, it is always an adverb.

Pur or púre

Is a particle of great use and elegance in the Italian language, and signifies in English, *yet, although, moreover, besides, notwithstanding all conditions, in the end, when all is said and done, so much as, not only, in case, surely, even, at least, needs, or of force* : as it would be tedious to give examples of all the different significations of this extensive particle, I shall only mention the following phrases :

Example,

Pur adéssò,

even now.

Pur óra,

just now.

Pur mò,

at this instant.

Pur allóra,

even then.

Pur assái,

too, too much.

Pur paróle ?

what ; nothing but words ?

Pur púre,

yet, for all that.

* * Note, that the following particles, *dì, è egli, sibben, nè già, pur me, che, il*, have often no signification
at

at all, but are used as expletives by way of embellishing the discourse. See the eighth Treatise, chapter 1, of Expletives.

FIFTH TREATISE.

*Of COMPOSITION, and Rules for Writing and Speaking Italian, contained in a few Themes.**

AFTER we have learned the auxiliary verbs, and the three conjugations, we may begin to translate English into Italian, and observe the rules of concordance: and, if we think proper, we may compose the following themes, upon the principles of the Italian language, without looking at the Italian that is put after the English, except it be to compare it with the translation.

The first is upon the *articles*.

The second upon the verb *avere*.

The third upon the verb *essere*.

The fourth upon the pronouns *mi, ti, ci, vi, gli*.

The fifth upon the particle *si*.

The sixth upon *there is, there was, there will be, there has been*.

The seventh upon the articles *of the, of, &c*.

Be careful in composing these themes, as they contain a great many niceties in the Italian tongue. I have put them in Italian, word for word, to render them the more easy. The words marked with a number, show that there are some rules to be observed, as appears by the page which follows the Italian theme.

* The student is also recommended to consult BOTTARELLI'S EXERCISES upon the various parts of Italian speech, and referring to the rules of this grammar.

THEME

On the Articles.

My brother's fancy and desire for the study of the Italian language, are the cause that the passion he had for hunting, gaming, and musical instruments, is at present much abated; if he had believed the advice you gave him in the President's garden, when he spoke to us of the wit of that gentleman, who was much esteemed by the king, he would then have begun to have studied the principles of it, he would at present have known part of the difficulties, and would have made a great many journeys with the nephew of a great prince, who would have had him.

¹ *LA vóglia, e 'l desidério, di mio fratéllo, per lo stúdio*
² ³
⁴
della língua Italiána, sóno cagíone, che gli ardóri che
⁵ ⁶ ⁷
avéva per la caccía, i giuóchi, e gli stroménti di música,
⁸ ⁹
sono adésso mólto moderáti: se avésse credúto agli avvísi
¹⁰ ¹¹ ¹² ¹³
che gli daváte nel giardíno del signór Presidénte, quando
¹⁴ ¹⁵ ¹⁶
ci parláva dell' ingégno di quel gentiluómo ch'éra tánto
¹⁷ ¹⁸ ¹⁹
stimáto dal re, avrébbe allóra cominciáto a studiárne i
²⁰ ²¹
príncipj, saprébbe adésso una páрте delle difficoltà, ed
²² ²³ ²⁴
avrébbe fáttö mólti viággi col nipóte d'un gran príncipe
²⁵
che lo voléva avére.

This theme, and those which follow, are translated word for word.

The number 1 shows that 'l is in the place of *il*; see page 171.

Number

Number 2 teaches that we must say *di mio*, and not *del mio*; see page 69.

3. *lo*, and not *il*, p. 36.
4. *gli*, and not *gl'*, p. 38.
5. *i* is better than *li*, p. 38.
6. *giuóchi*, and not *giuóci*, p. 49.
7. *gli*, and not *li*, p. 38.
8. *se avésse*, and not *se avéva*, p. 90.
9. *agli avvísi*, and not *gl' avvísi*, p. 38.
10. *gli*, and not *lúi*, p. 64.
11. *nel*, and not *in il*, p. 41.
12. *del*, and not *déllo*, p. 36.
13. *signór Presidénte*, and not *signóre*, p. 173.
14. *ci*, and not *noi*, p. 66.
15. *déll'*, and not *del*, p. 38.
16. *quel*, and not *quéllo*, p. 56.
17. *dál*, in the ablative, p. 95.
18. *studiárne*, and not *ne studiáre*, p. 67.
19. *i* for *li*, p. 37.
20. *princípi*, and not *princípi*, p. 50.
21. *difficoltà*, and not *difficoltè*, p. 44.
22. *viaggi*, and not *viaggii*, p. 50.
23. *col*, and not *con il*, p. 43.
24. *gran*, and not *grande*, p. 56.
25. *lo*, and not *il*, p. 73.

THEME,

In which all the tenses of the Verb avére are inserted.

I have the curiosity to know if you have done the business I had recommended to you?

If I had had time, I would have done it; but not having had it, I have not been able to do it.

You would have had it if you had been willing, and if you had not played so much.

I have quitted play altogether, to have my mind at rest.

I shall therefore have some hopes that you will work for me.

It

THEME

On the Tenses of the Verb éssere.

I am much pleased in being received as tutor to those gentlemen who have been in the country where you have been.

You have reason to be pleased, for they are very generous gentlemen.

I should be yet more glad if they had not been in Italy, because I should have made that journey with them.

It seems that you were there for some months last year.

I should have been there, it is true, if my brother had been here when those gentlemen were with you in the army; but not being here, I was obliged to stay at Paris.

* * Before you compose this theme, remember that the verb *essere* is formed or conjugated by itself; and that you must never put any tense of the verb *avere* before the participle *stato*: for we say *sono stato, siamo stati*, and not *ho stato abbiamo stati*.

You must use *státo* in speaking of a single person only, by *you* ; example, you have been my friend, *siéte státo mío amíco*, and not *siéte státi*.

1 2

Sóno mólto conténto d'èssere státo ricevúto per governa-
tóre di que' signóri, che sóno státi nel paése dove siéte státo.

3

4 5

Avete ragione d'essere contento perchè sòno gentiluomini molto generosi.

6

Sarèi ancorà più conténto, se non fòssero stati in Ita-

7 8

lia, perchè avrèi fatto quel viággio con loro,

Mi páre che vi fóste per alcúni mesi l'ánno passáto.

11

Vi saréi andato, è véro, se mio fratéllo fósse státo quí,

12

quándo quéi signori érano con vói all' armata ; ma non

13

esséndoci, fúi obbligáto di restár in Parígi.

1. *essere státo*, and not *avére státo*, p. 84.
2. *essere státo*, and not *ésser státo*, p. 174.
3. *nel*, and not *in il*, p. 42.
4. We do not express *they*, p. 205, 206.
5. *uómo*, in the plural *uómini*, p. 48.
6. *se*, before the imperfect, p. 90.
7. *quel* and *quello*, p. 172.
8. *con lóro*, and not *col lóro*, because *lóro* is a pronoun conjunctive, p. 203.
9. *vi*, and not *ci*, p. 151.
10. *alcúni*, and not *quálche*, p. 75.
11. *se mío*, and not *se il mío*, p. 69.
12. *quéi* or *quéli*, p. 70.
13. *esséndoci*, and not *ci esséndo*, p. 67.

T H E M E

On the Pronouns conjunctive mi, ti, ci, vi, gli, le.

You had promised me that you would send us the book which he had asked of you, and you have not sent it to us.

I had promised it to you, it is true, I remember it ; but you should have sent to ask it of me, and I would have sent it to you.

Do not put yourself to any more trouble about it. I know that my sister has one of them : here is my servant, I will bid him go to her house to ask it of her. Go directly to my sister's, do not stay any where ; thou shalt tell her, that I beg her to lend me her manuscript ; that I will send it her back in an hour : you will give my service to my brother-in-law ; and if you see any roses in his garden, you will ask him for some of them.

M' aveváte

1 2 3 4
M' aveváte proméssó che c'invieréste il libro che v' ave-
vámó domandáto, e non ce l' avéte mandáto.
6 7
8 9 10
Ve l' avévo proméssó, è véro, mene ricórdó ; ma biso-
gnáva mandár a domandármelo, e ve l' avréi inviáto.
11 12 13
14 15 16
Non vene pigliáte più fastídió, so che mía sorélla n'ha
17 18 19
uno ; écco 'l mío servitóre, gli dirò d' andár da lei per
20
domandargliélo.

21
 Va' quánto prima da mia sorélla, non ti fermár in
 22 23 24
 nissún luógo, le dirái che la prégo di prestármí 'l súo
 25 26
 manoscritto, che le rimanderò fra un'óra, farái i miéi
 27 28
 complimenti a mío cognáto, e se vedrái or vèdi róse nel
 29 30
 suo giardíno, gliéne domanderái alcúne.

1. *m'aveváte*, in the plural, p. 205.
2. *m'aveváte*, for *mi aveváte*, p. 172.
3. *proméssó*, and not *promísso*, or *promettúto*, p. 138.
4. *c'*, and not *ci*, p. 66.
5. *vi avevámo*, or *v'avevámo*, p. 65.
6. *ce l' avéte*, or *celo avéte*, p. 172.
7. *ce l' avéte*, and not *celo avéte*, p. 65.
8. *ve l'avévo*, and not *vi l' avévo*, p. 65.
9. *mene*, and not *mine*, p. 66.
10. of it, before a verb is expressed by *mene*, p. 65.
11. *mandáre a*, p. 205.
12. *damandármelo*, p. 66.
13. *ve 'l avréi*, p. 65.
14. *vene*, p. 65.
15. *mía sorélla*, and not *la mía*, p. 67.
16. *n'ha*, and not *ne ha'*, with an apostrophe, p. 168.
17. *uno*, and not *un*, p. 172.
18. *gli*, and not *lúi*, p. 64.

19. *d'andár*

19. *d' andár*, with an abbreviation, p. 172, 173.
20. *domandárglielo*, and not *lui*, p. 64.
21. *non ti fermár*, and not *non ti férma*, p. 207.
22. *le dirái*, p. 64.
23. *prestármí*, and not *mí prestár*, p. 67.
24. *il súo*, and not *súo*, p. 68.
25. *le*, and not *lúi*, p. 64.
26. *i miéi*, p. 68.
27. *se vedrái*, or *se védi*, p. 88.
28. *nel*, and not *in*, p. 42.
29. *gliéne*, p. 67.
30. *alcúne*, and not *quálche*, p. 75.

* * * In order to write and speak Italian fluently, it will be absolutely necessary to go over this, and the three following themes, more than once.

T H E M E

Containing all the difficulties of the Particles si, it is, they, we, &c.

It is said that you do not know if we have received the letters which we expected the last post ; and that in case we have not received them, or do not receive them to-day, they will send fifty men into the forest, where it is thought they have robbed the courier, because they knew we had given him letters of great consequence ; and it is not doubted but they are enemies that have detained him, because we have had certain advice that they have some of our letters in their hands ; we have sent a spy to inform himself of what they say, and we promise him two hundred crowns if we can have any tidings of them.

I do not put the number which refers you to the rules upon these two last themes, because to make this, it will be sufficient to read the pages 211, 212.

Si dice che non sapéte se sóno státe ricevúte le lèttère (or se si sóno ricevúte le lèttère), che s' aspettávano l' ordináριο passáto, e che in cáso che non siáno státe ricevúte,

vùte, o che non si ricevano oggi, manderanno cinquanta uómini nella selva, ove si crede che sia stato svaligiato 'l corriere, perchè si sa che gli erano state (or gli s'erano) consegnate lettere di gran conseguenza; e come non si ha dubbio che siano i nemici, che l'hanno ritenute, giacchè si hanno avvisi certi, che sono state viste alcune delle nostre lettere nelle loro mani; si è inviata una spia per informarsi segretamente di quanto (or di quel che si passa, or rather di quanto si dice) e gli si promettono dugento scudi, se sene potrà aver nuova, (or se potranno averne nuove).

THEME

On the Phrases there is, there was, there be.

Before you compose this theme, refer to the pages 150, 151.

Remember also, that you must express *there is of it* or *them, there was of it* or *them*, by *cen'è*, or *cene sono*, *cene fu*, or *vene furono*, and not by *ci ne*, *vi ne*. See p. 153, 154.

There is a man in the street, who says, that yesterday there was a riot opposite the palace, where there were three men killed; and he swears that if he had been present, there would have been a great many more, because he has heard there had been two of his friends wounded, and that two women and three children have also been maimed. They talk likewise of several merchants whom the passengers report to have been cruelly beaten; and that of the ten soldiers who are in prison, four of them will be hanged, and the six others are condemned to the galleys.

V'è (or c'è) un uomo nella strada, che dice che vi fu jeri un gran rumore dirimpetto al palazzo ove furono uccisi tre uomini; e giura che, se vi fosse stato, vene sarebbero stati molto più: perciocchè ha saputo che v'erano stati feriti due amici suoi, e che due donne e tre fanciulli vi sono stati storpiati. Si parla anche di molti mercanti, che i viandanti dicono essere stati atrocemente battuti, e che di dieci soldati che sono in prigione, vene saranno quattro

quattro impiccati, e che gli altri sei sono condannati alla galéra.

Observe, that, according to the rule in p. 150, one might leave out *v'* or *c'* of the first line, and only put *è un uómo nélla strada.*

THEME

To learn when to express, and when to omit, in Italian, the Articles the, of the, of.

See pages 210, 211, &c. where you will find all the difficulties explained.

There are men and women that look on the pictures, who say that they are paintings much esteemed by all the connoisseurs, and the ignorant themselves.

Do not come here with persons of your country, to talk of the affairs of your brother.

You will have time to write letters to all your friends.

We must separate them from the rest, and give nothing to them but bread and water.

I received yesterday news of the prince, and of madam the princess.

I have received a hundred crowns from the prince, and fifty from the princess.

Talk to me of philosophy, and of the affairs of the times.

He labours for ungrateful people, that give pain and sorrow to all their relations.

You will be praised by the soldiers, but you will be blamed by the captains, and the chief officers of the army.

You have had a great deal of pain, and little profit.

We have eaten for dinner partridges, quails, and young pigeons.

1. Give us some bread, some wine, and some meat.

2. Give us bread, wine, and meat.

Your brothers are arrived from the Indies; they have brought pearls, diamonds, and a great many other goods, in deal boxes, upon horses and camels.

* * I have put the phrase *give us bread, wine, and meat*

meat, twice, that you may consider when to express, and when to omit, the article of the.

A Translation according to the Rules.

E'cco uómini, e dónne, che considérano i quádri, e che dícono, che sóno pittúre móltó stimáte da tútti i dótti, e dagl' ignoránti medésimi.

Non veníte quà con persóne del vóstro paése, per parlár dégli affari di vóstro fratéllo.

Avréte témpo per iscrívere léttere a tutt' i vóstri amíci.

Bisógna separárli dagli altri, e non dar lóro che páne ed ácqua.

Ricevèi jéri nuóve del signór príncipe, e délla signóra principéssa.

Ho ricevúto cénto scúdi dal príncipe, e cinquánta dálla principéssa.

Parlátemi délla filosofia, e dégli affári del témpo.

Lavóra per ingrátí, che dánno péna, e fastídió a tutt' i lóro parénti.

Saréte lodáto dàí soldáti, ma saréte biasimáto dàí capitáni, e dàí principáli déll' armáta.

Avéte avúto grand' incómodo, e póco profítto.

Abbiámo mangiáto a pránzo pernící, quáglie e píccioncíní.

1. *Dáteci del páne, del víno, e délla cárne.*

2. *Dáteci páne, víno e cárne.*

I vóstri fratélli sóno arriváti dalle Indie, háanno portáto pérle, diamánti, e mólte áltre mercanzíe, in iscatole di abete, sópra caválli e camméli.

THE

SIXTH TREATISE.

*Of POETICAL LICENCES, and the SYNONYMOUS
NAMES of the HEATHEN GODS.*

THE principal difficulties of the Italian poetry consist in the poetical licences, and in the different synonyma; which shall constitute the two chapters of this treatise.

CHAP. I.

Of Poetical Licences.

POETICAL licences are certain diminutions or augmentations at the end of words, which frequently occur in poetry; as,

<i>álma</i>	}	for	<i>ánima</i>	the soul
<i>áltri</i>			<i>áltro</i>	one, and some
<i>andáro</i>			<i>andárono</i>	they went
<i>andár'</i>			<i>andárono</i>	they went
<i>andiánne</i>			<i>andiámocene</i>	let us go away
<i>amáro</i>			<i>amárono</i>	they loved
<i>augéi</i>			<i>augélli</i>	birds
<i>appo</i>			<i>appréso</i>	near to
<i>baciánne</i>			<i>baciámoci</i>	let us kiss
<i>béa</i>			<i>béva</i>	let him drink
<i>beve</i>			<i>bevétte</i>	he drank
<i>beéa</i>			<i>bevéva</i>	he did drink
<i>bee</i>			<i>béve</i>	he drinks
<i>béi</i>			<i>belli</i>	fair, beautiful
<i>cággio</i>			<i>cádo</i>	I fall
<i>caggiámo</i>			<i>cadiámo</i>	we fall
<i>capéi</i>			<i>capélli</i>	hairs
<i>cavái</i>			<i>caváli</i>	horses

cadéo

cadéo
céle
célan
ce l' han
chère
china
chino
coltéi
cor
corrém
costáro
costár'
credería
de' or dee
déggio
déggi, or dei
déggia
deggiámo
deggiáno
deggiáte
déggio
degg'io?
déggiono
dénno
déo
déono
dié'
diéro [ron
dier' and dié-
diéronsí

dicestu
dísser
dómo
éi, e'
empío
face
facéan
fè
fè'
féa
fèi

for

cádde
céla
célano
ce l' hánno
chiéde
chináta
chináto
coltélli
cógliere
coglierémo
costárono
costárono
crederébbe
déve
dévo
dévi
débba
dobbiámo
débbano
débbiate
débbo
débb' io?
débbono
débbono
débbo, or devo
dévono
diéde
diédero
diédero
si diédero

dicésti tu
díssero
domáto
égli
empì
fa
facévano
fede
fece
facéva
fèci

he fell [conceals
 he, or she hides or
 they hide
 they have it to us
 he demands
 a bending down
 bent down
 knives
 to gather
 we shall gather
 they cost
 they cost [believe
 he should or would
 he owes
 I owe
 thou owest
 he may owe
 we may owe
 they may owe
 you may owe
 I owe
 do I owe?
 they owe
 they owe
 I owe
 they owe
 he gave
 they gave
 they gave
 they gave or applied
 themselves to
 saidst thou
 they said
 tamed
 he
 he filled
 he does, or makes
 they did, or made
 faith
 he did, or made
 he did, or was doing
 I did, or made

fèlli

<i>fèlli</i>		<i>li fece</i>	he made them
<i>fèmmo</i>		<i>facèmmo</i>	we made [them
<i>fènne</i>		<i>ne fece</i>	he made some, or of
<i>fèrno</i>		<i>fècero</i>	they made
<i>fèo</i>		<i>fèce</i>	he made
<i>fèro</i>		<i>fècero</i>	they made
<i>fèra</i>		<i>ferisca</i>	he may strike
<i>fère</i>		<i>ferisce</i>	he strikes
<i>fèron</i>		<i>fècero</i>	they did, or made
<i>fèrono</i>		<i>fècero</i>	they did, or made
<i>fèste</i>		<i>facèste</i>	you did, or made
<i>fia</i>		<i>sarà</i>	he shall be
<i>fian</i>		<i>sarànno</i>	they shall be
<i>fie</i>		<i>sarà</i>	he shall be
<i>fieno</i>		<i>sarànno</i>	they shall be
<i>fi</i>		<i>sii</i>	be thou
<i>fora</i>		<i>sarèbbe</i>	he should be
<i>fóran</i>		<i>sarèbbero</i>	they should be
<i>fóssino</i>		<i>fóssero</i>	they were, or might
<i>fra'</i>		<i>fráte</i>	a brother [be
<i>fue</i>	for	<i>fu</i>	he was
<i>fur'</i>		<i>fùrono</i>	they were
<i>furo</i>		<i>fùrono</i>	they were
<i>gia</i>		<i>andáva</i>	he did go
<i>giro, or gir'</i>		<i>andárono</i>	they went
<i>gite</i>		<i>andáte</i>	go you
<i>giva</i>		<i>andáva</i>	he did go
<i>hággio</i>		<i>ho</i>	I have
<i>hálle</i>		<i>le ha</i>	he has them
<i>hálmi</i>		<i>me l' ha</i>	he has it to me
<i>hán</i>		<i>hánno</i>	they have
<i>avéi</i>		<i>avrèi</i>	I should have
<i>avía</i>		<i>avrèbbe</i>	he should have
<i>avían</i>		<i>avrèbbero</i>	they should have
<i>have</i>		<i>ha</i>	he has
<i>avía</i>		<i>avéva</i>	he had
<i>avría</i>		<i>avrèbbe</i>	he should have
<i>hávvi</i>		<i>vi ha</i>	there is
<i>hólle</i>		<i>le ho</i>	I have to her or them
<i>hónne</i>		<i>ne ho</i>	I have some or of it
<i>i'</i>		<i>io</i>	I
<i>ir</i>		<i>andáre</i>	to go

ite
ívan
là've
len
lodáro
lodár'
me'
men'
men
morío
ne 'l
nósko
pága
págo
par
por
piè
pónno
puóte
potría
que'
ritór
sállo
sálsi
sálse
sálti ?
salti buóno ?
se'
séggo, séggio
séggono ség-
sel [giono]
sì
siéde
sièdon
sién
solleváro
sollevár
spéne
spírto
sta
ste'
stel

for

andáte
andávano
là óve
gliéne
lodárono
lodárono
méglio
méne
méno
morì
nè il
con nói
pagáta
pagáto
páre
pórre
piéde
póssono
può
potrébbe
quélle
ritógliere
lo sa
sálii
salì
ti sa ?
ti sa buóno ?
sei
sedo
sédono
sélo
così
séde
sédono
síano
sollevárono
sollevárono
spéme
spírto
quésta
stétte
stélo

go ye [going
 they did go *or* were
 there where
 to him of it
 they praised
 they praised
 better
 me some, or of it
 less
 died
 neither the
 with us
 contented
 contented
 it seems
 to put
 a foot
 they can
 he can
 he should be able
 these
 to retake
 he knows it
 I went up
 he went up
 dost thou find ?
 dost thou like ?
 thou art
 I sit down
 they sit down
 to himself it
 so, as much
 he sits
 they sit
 they be
 they raised up
 they raised up
 hope
 a spirit
 this
 he stood *or* dwelt
 the stalk *or* stem

súlla

<i>sùlla</i>	}	for	<i>sópra la</i>	upon the
<i>tái</i>			<i>tali</i>	such
<i>terrállo</i>			<i>lo terrà</i>	he will hold it
<i>tiéllo</i>			<i>tiéni lo</i>	hold it-thou
<i>tómmi</i>			<i>tóglimi</i>	take me away
<i>tor</i>			<i>tógliere</i>	to take away
<i>trónche</i>			<i>troncáte</i>	cut
<i>trónco</i>			<i>troncáto</i>	cut
<i>a'</i>			<i>óve</i>	where
<i>válso</i>			<i>valúto</i>	worth [ness
<i>vánne</i>			<i>váltene</i>	go about thy busi-
<i>ve'</i>			<i>védi</i>	see thou
<i>véggio, veggo</i>			<i>védo</i>	I see
<i>véggiono, veg-</i>			<i>védono</i>	they see
<i>véglio [gono</i>			<i>vécchio</i>	an old man
<i>vélle</i>			<i>védile</i>	see thou them
<i>vélli</i>			<i>védili</i>	see thou them
<i>vélli</i>			<i>éccoli</i>	there they are
<i>véllo</i>			<i>éccolo</i>	there he is
<i>ven</i>			<i>véne</i>	you some, or of it
<i>ver</i>			<i>vérso</i>	towards
<i>vo'</i>			<i>vóglio</i>	I will
<i>vólto</i>			<i>voltáto</i>	turned
<i>vósko</i>			<i>con vói</i>	with you
<i>uscíano</i>			<i>uscívano</i>	they were going out
<i>uscío</i>			<i>uscí</i>	he went out
<i>uscíro</i>			<i>uscírono</i>	they went out

* * Observe, that the third person plural of the preterperfect definite terminating in *árono*, as, *legárono*, *amárono*, *scolorárono*, *negárono*, are generally to have their poetical terminations in *áro*; thus they say, *legáro*, *amáro*, *scoloráro*, *negáro*. See *Petrárca*, *Tasso*, *Guaríní*, and all the other poets.

The poets generally retrench an *l* from the articles *déllo*, *délla*, *délli*, *délle*; *álle*, *alle*, &c. and from *nélla*, *nélli*, *nélle*; *cólla*, *cólle*, hence they put, *de lo*, *de la*, *de li*, &c. *ne la*, *ne li*, *ne le*; *co la*, *co le*, &c.; example, *de la futura caccia*,

They use sometimes *il* before verbs instead of *lo*; as *il védo* for *lo védo*; *il dicéa* for *lo dicéva*.

Remember also, that the poets more frequently use the

the verbs in *gio*, than those in *do*, when they have two terminations; thus they write *véggio* oftener than *vedo*; *veggendo* more usually than *vedendo*.

CHAP. II.

Of the different Synonyma of the Heathen Gods and Goddesses.

THE poets make use of different Synonyma to express the names of the Heathen Gods and Goddesses, which I have inserted in this chapter in their alphabetical order.

They use as Synonyma for

APOLLO,

Il divín músico

Fébo

*Il bióndo Dío, che in Tes-
ságlia s' adóra*

L' orácolo di Délfo

Il rettóre del Parnásso

Il Dío d' Elicóna

BA'CCO,

*Il giovinétto Dío che 'l
Gáuge adóra*

*Il Dío nutrító dálle Nínfe
di Nísa*

Il Dío due vólte náto

Líbero

CICLO'PI,

*I tre fratélli d' un sol ócchio
in frónte*

I gigánti di Vulcáno

I fabbrì di Vulcáno

The names of the Cyclops.

BRÓNTE, STE'ROPE, PI-
RAMMÓNE.

CIE'LO,

*Etérea móle. Regiónè stel-
láta*

La magióne degli Dèi

CERE'RE,

*Inventrice délle primæ
biáde*

Mádre di Prosérpina

Déa d' Eléusi

CIBE'LE,

La Déa Dindiména

La Déa Berecénzia

La móglie di Satúrno

Réa

N

CU'PIDO,

CUPIDO,

L'amóre. Il vincitór dégli Déi
L'aláto Dío, L'arciéro volánte
Il faretráto Arciéro. Il núdo Arciéro
Il ciéco Dío
Il vagabóndo aláto
Il núdo pargolétto
Garzón sóvra l' etáde astúto
Vago figlio di Ciprigna, di Citeréa, di Vénere
Fanciul bendato e nudo

DIA'NA,

Cínzia. La Lúna. La sorélla di Fébo
Délia. La Déa delle selve, de' mónti

E'OLO,

Dío de' vénti

FLO'RA,

Déa de' Fióri. Déa amíca di Giunóne

GIA'NO,

Amíco di Satúrno. Il Dío bifrónte
Il Dío che pórtá due chiávi

GIO'VE,

Rettóre delle stéllé
Prímo figlio di Satúrno
Il gran motóre
Altitonante

GIUNO'NE,

La móglie di Gióve. La Déa Lucína
La Déa gelósa. La regína dégli Déi
L'orgogliósa Diva

INFE'RNO,

Bólgia ardénte
Báratro puzzolénte, Averno
Néro spéco

LUCI'FERO, STE'LLA,

Foriéra del giòrno
Stélla núnzia del giòrno

LUN'A,

Diána, Cínzia, E'cate
Regina della notte

MA'RE,

Pélago, Océano, Reggia
Cristallína
Régno úmido. Il pádre de' fúmi

MARTE,

Dío della guerra

MERCURIO,

Méssó, intérprete dégli Dei
Inventór della lóttá. Il divín Citarísta
Il Dío de' ladróni. Cillinio

MINERVA,

Pállade

Déa

Déa ricamatrice
La Déa che Atène adóra
La Déa di Sámò
Inventrice delle prime ulive

NETTUNO,

Il regnatór canúto de'
flutti
Il gran rettóre delle acque
Il Tiránno del máre
Il fréddo ed úmido Maríto
di Téli

PALLADE,

Quèlla che sènza mádre dal
gran Giove nácque
Bellóna, Minerva, Déa
dèlla guérra
Déa che trovò l' úso dell'
olio e della lána
Inventrice delle prime ulive

PLUTONE,

Dío delle ténebre
Dío dell' oscúro règno
L'autóre della sepoltúra
Il primo che onorò con
eséque i mórti

PROSERPI'NA,

La figlia di Cérere
La moglie di Platóne
La regina delle grótte Tar-
táree
Déa del cúpo fónido

SATU'RNO,

Il témpo, il Dío del témpo

L'aláto vécchio, or veglio,
il vécchio edúce

SO'LE,

Il príncipe delle óre
Il gran monárca de' témpi
Il luminóso auríga, Apóllo
Fébo, il Fratéllo di Diána
Il pianéta etérno

TE'RRÀ,

La mádre comúne de' mor-
táli
L'antica mádre
Il suólo

TE'TI,

Regína de' flutti
Déa del máre

VE'NERE,

Citeréa, Ciprína, Ciprigna
La Déa Ericína
Verticórdia
Figlia del máre
Déa che per Adone ardéva
Déa di Páfo
Déa d' Amatúnta
Déa, or dóнна del térzo
gíro
Leggiadro onor dell' acque

VULCA'NO,

Zóppo Dío
Fábbro adústo
Il divín artísta
Il genitór d'amóre in Lén-
no

SEVENTH

SEVENTH TREATISE.

Of Improper and Obsolete Words.

THE Italian, as well as other languages; has a great many improper words, which are used only by the vulgar and illiterate.

It is a mistake to think that the Italian tongue is spoken and pronounced best at Florence, for this is one of the places where the pronunciation of it is the most harsh and uncouth. The Court and the Academies, indeed, speak well there; but all the rest have a bad accent, and pronounce through the throat and nose.

The writings of the Florentine authors, both ancient and modern, are in a beautiful style; hence it is that the Italian proverb says, in regard to their pronunciation,

Língua Toscana in bócca Romána.

It is most certain the inhabitants of Rome and Siena speak the best Italian; therefore we say,

*Per ben parlár Italiáno,
Bisógna parlár Románo.*

Nevertheless, the vulgar at Rome generally commit a mistake in the preterperfect-definite, by making it end in the first person plural, in *ssimo* instead of *mmo*: example,

We loved We went We believed We wrote	}	is ill expressed by	{	<i>amássimo</i> <i>andássimo</i> <i>credéssimo</i> <i>scrivéssimo</i>
--	---	---------------------	---	--

We should say, *amámmo*, *andámmo*, *credémmo*, *scrivémmo*; and so of all the rest of the verbs.

Neither must we say, *amaréssimo*, *crederéssimo*, and the like, to express we should love, we should believe; but *amerémmo*, *credéremmo*; and the same with regard to all verbs in the second imperfect.

The

The first person plural of the present tense ought to terminate in *iamo*, in all verbs without exception, as well in the indicative as the imperative and subjunctive; so that we must absolutely say, *amiámo*, and *che amiámo*, to express we love, and that we may love; and in like manner, *abbiámo*, *siámo*, *parliámo*, *crediámo*, *vediámo*, *dormiámo*, *concepiámo*, &c. and not *avémo*, *sémo*, *parlámo*, *credémo*, *vedémo*, *dormímo*, *capímo*, *concepímo*, which are Calabrian and Neapolitan words derived from the Spanish: for by adding an *s* at the end of them, we should find, *avémos*, *semos*, *parlamos*, *dormimos*, &c. words entirely Spanish.

Avoid saying, as the Florentines do, *voi dicévi*, *voi amávi*, *voi credévi*, *voi andávi*, and the like, instead of *voi diceváte*, *voi amaváte*, *voi credeváte*, *voi andaváte*, because the termination in *vi* is never used but with *tu* in the singular; as, *tu amávi*, *tu dicévi*.

* * * Read those authors who have written on the purity of the Italian language, whom I have quoted at the end of this treatise; and all those who have written since the origin of that language to the present time, and you will see they disapprove of *voi avévi*, *voi amávi*, which is a great error made by the Florentines, and illiterate persons.

The reason of it is indisputable, for there must be a difference between the second person singular and the second person plural.

To convince those who say *voi amávi*, instead of *voi amaváte*; *voi dicévi*, instead of *voi diceváte*; *voi vedévi* instead of *voi vedeváte*, &c. I shall only refer them to the remarks of *Giácomo Pergamini*, who, in his book intituled *Trattáto délla lingua Italiána*, says, in page 173, *La secónda persóna dell' imperfetto nel número del più, déve ésser termináta in vate*: as, *cantaváte*, *diceváte*. *E cóntro quéstá terminazióne ricevuta universalmente da' regoláti dicitóri, hánno alcúni modérni usáto di scrívere, cantávi, vedévi, il che è un manifésto erróre.*

Ferránte Longobárdi, in his book intituled, *Il Tórto ed il Dritto*, condemns this manner of speaking, *voi cantávi*, as improper.

For the same reason as that above given, you must
not

not say *voi amásti, voi credèsti, voi vedèsti*, but *voi amáste, voi credèste, voi vedèste*.

To express *we read, we remain, we say, we go out*, you must say, *leggiámo, rimaniámo, diciámo, usciámo*; and not *legghiámo, rimanghiámo, dichiámo, eschiámo*, and that for two incontestible reasons:

First, because there are none but verbs terminated in the infinitive in *care* and *gare*, as *cercare, pagáre*, &c. that take an *h* in the tenses and persons, where the letter *c* or *g* precedes an *e* and an *i*, as I have said before. So that the verbs in *ere* and *ire* are not included in this rule.

Secondly, because *legghiámo* comes from *legáre*, signifying *to tie*, and so of the rest.

Neither must you say, as those of Lucca do, *io dirébbi, io farébbi, io sarébbi*, to express *I should say, I should do, I should be*, instead of *io diréi, io faréi, io saréi*.

You must neither say nor write *ámono, cántono, bállono*, in the third person plural of verbs of the first conjugation, when all terminate in *ano*; therefore write and speak *ámano, cántano, bállano*; because there are none but the verbs in *ere* and in *ire* that end in *ono* in the third person plural of the indicative.

Before we finish this second part, it will be proper to mention three things worthy of attention. The first relates to the letter *h*, the second to the letter *z*, when used instead of *ti*; and the third to the conjugating of all verbs in the first person singular of the imperfect indicative. So begin with the first.

The dispute concerning the letter *h* is of no small consequence. The question is, whether it ought to be retrenched in those words in which it is not pronounced? Some pretend that it ought not to be retrenched, because this will occasion ambiguity in several words, and the reader will thereby be led into mistakes; for instance, if we leave out the *h* in the words *hámmo*, they have, and *hámo*, a hook, there is no distinguishing them from *ánno*, a year, and *ámo*, I love. The same difficulty occurs in a great many other words, which, for the sake of brevity, we omit.

See page 27, concerning the use of the letter *h*.

Others

Others (of which number are members of the Academy of *La Crusca*) maintain, that it ought absolutely to be retrenched. Their reason is, that they look upon it as altogether superfluous in words where it is not pronounced : and moreover, by using it without necessity, it becomes a stumbling block to foreigners, especially to the Germans and Swiss, who, being accustomed in their own language to pronounce it wherever they find it written, do the same in Italian, which is wrong.

The second point I have to mention relates to the letter *z*, when used for *t*, followed by two vowels, the first of which is *i*, in words derived from the Latin, as, *grátia*, *vítio*, which at present are written with a *z*; example, *grázia*, *vizio*. There are a great many who condemn this change of orthography, and insist that these words ought to be spelled with a *t*, as in Latin; yet I think it is right to make use of the *z*, for otherwise it will be impossible to give a just and true pronunciation to those words. It may be said, there is a rule which teaches, that the syllable *ti* is sounded before a vowel, as if there was an *s* in the middle; but how shall I know that I am not to pronounce this syllable in the same manner in the words *natío*, native; *simpatía*, sympathy; *partío*, he went away; and several others? How comes it that we do not say, *natsio*, *simpatsia*, *partsio*? Doubtless the common reason of this difference may be assigned, namely, that those words are not derived from the Latin, or if they be, they are still of Greek derivation, and that even in Latin they are pronounced differently from words of Latin origin. This reason perhaps is good in itself, but is of no use to those who are not acquainted with the Latin tongue, and consequently incapable of tracing the etymology of words.

I shall now proceed to the third difficulty, concerning the first person singular of the imperfect indicative of all verbs. In regard to this article, one might implicitly follow the rule which commonly prevails at present; that is, to terminate it in *a* and not in *o*; for example, we might say *avéva* instead of *avéo*; yet, to give my opinion freely, I can see no reason for
making

making this alteration, which I apprehend ought rather to be considered as an abuse than as a rule. If it is owing to examples which occur in good authors, these examples, I make no doubt, are owing to the mistakes of typographers. And, indeed, I can never imagine that *Boccaccio*, *Villani*, and several others, to whom a great many pay a degree of veneration bordering upon idolatry, should make use of the third person instead of the first. I can never believe they would attempt to introduce such an abuse, except by chance, and in poems, where the rhyme and measure of the verse will plead excuse for a multitude of words, which would never be tolerated in prose. Convinced of this, I maintain that we ought ever to make use of the termination *o*, and not that of *a*, till I see a better reason to justify this alteration. Hitherto I have met with none among the best writers on this subject; and they who pretend that we should say *amáva*, *avéva*, &c. instead of *amávo*, *avévo*, &c. are able to assign no other reason than this, viz. that we sometimes meet with the expression in the best authors; upon which they take upon them boldly to pronounce, that *amávo*, *avévo*, &c. are low words, and only used by the common people.

For my part, I think quite the contrary, and am convinced that the words *amáva*, *avéva*, &c. are more suitable to the vulgar than to polite persons and people of education, because I cannot comprehend how those who ought naturally to surpass others so much in knowledge, should attempt to defend an expression in many respects repugnant to good sense. Besides, I have three reasons for being of this opinion. The first is, that in all verbs, and in what sense soever, I never could find that the third person was used instead of the first. The second is, that this change is productive of ambiguity in discourse, which ought always to be avoided. The third and last reason, which to me appears altogether definitive in regard to those who pay so great a deference to the authority of writers of the first order is, that since we often meet with both terminations in their works, and it will not be granted us, that either of them is owing to the mistakes

takes of printers, this is a demonstration, that these writers looked upon both the one and the other termination as equally good, since they could not make use of *amávo*, which some moderns absolutely prescribe, without thinking of *amáva*, which they would surely have adopted, had they thought it more elegant than the other. The best argument, however, in favour of the latter termination is, that it may deserve the preference in phrases where a great number of words terminating in *o* might be disagreeable to the ear; but even then it will be proper to make use of the pronoun personal, in order to avoid the ambiguity I have mentioned.

EIGHTH TREATISE.

Of Expletives, Compound Words, Capitals, and Punctuation.

CHAP. I.

Of Expletives.

EXPLETIVES are certain particles which, though not absolutely necessary for the grammatical construction, add great strength and elegance to discourse.

There are three sorts of Expletives. First, those which give energy to speech, so as to represent the thing, as it were, to your sight. Secondly, those which add grace and ornament. Thirdly, those which the Italians call *accompáгна nómi*, and *accompáгна vérbi*, and are certain particles added to nouns or verbs, redundant indeed in sense, but peculiar to the Italian idiom.

1. Of the first sort are the following; *écco*, behold, or see now, in the beginning of a sentence; as, *écco, io non so dir*, behold, I cannot tell.

Béne, well, is used in the beginning of a sentence before an interrogation: *béne, che fái tu qui?* well, what dost thou here? or in answering in the affirmative, *béne, io lo farò*, well, I will do it: sometimes the particle *sì* is added to it; *disse Calandrino, sì béne*, Calandrino said, yes, indeed: sometimes *ora* is prefixed to it, as, *ora béne, come farémo?* well, what shall we do?

Púr is equivalent to the English word *indeed*, and adds evidence and clearness: *la cosa andò pur così*, the thing went so indeed: when it is prefixed to a particle of time, it signifies *exactly*; *perciocchè pur allora, n'erano smontati i signori*, because the gentleman had then exactly dismounted.

Già has also sometimes the force of *indeed*; *ora fossero essi pur già disposti a venire*, now if they were really disposed to come; sometimes the particle *mai* is added to it, and then it signifies *never*: *non usava giammai*, he never used.

Mai either prefixed to or put after *sempre*, gives it great force; *io sempre mai farò ciò*, I will always do this; *che si giace mai sempre in ghiaccio*, that is always covered with ice.

Mica and *punto* strengthen negatives; *no mica d'uomo di poco affare*, a man of no small consequence; *il re non è punto morto ma vivo*, the king is not dead, but alive.

Tutto gives strength; *la gentil giovane tutta timida*, the genteel young woman quite afraid.

Via, joined to verbs, increases their force; *via a casa del prete ne portarono*, they carried us away to the priest's house.

II. Of the second sort of Expletives are the following:

E'gli is sometimes used for ornament, without regard to gender or number: *egli è il véro*, it is true; *egli non sono ancora molti anni passati*, it is not many years since; *egli è ora di desinare a casa*, it is dinner time at home.

E'lla is therefore used as an ornamental Expletive; *cominciò a dire, ella non andrà così*, she began to say, it shall not go so.

E'sso is used in both genders and numbers, with the particle *con* before some pronouns, and even without the

the pronouns; *ella voléva con éssò lúi digiunàre*, she was willing to fast with him; *rise con éssò lei*, he laughed with her; *cominciò a cantare con esso loro*, he began to sing with them; *che vènga a desinàre con éssò noi*, let him come and dine with us; *la disavventúra éra tanta, e con éssò, la discórdia de' Fiorentini*, the disaster was so great, and withal the discord of the Florentines.

Ora is used in resuming or continuing a discourse, in the same manner as *now* in English; *óra io ve l'ho udito dire mille vólte*, now I heard you say it a thousand times. Sometimes it gives a force to interrogations; *disse all' óra, óra che vorrà dir quèsto?* he then said, now, what does this mean?

Si has a particular beauty as an expletive; *óltre, a quéllo ch' egli fu óttimo filósofo, si fu egli leggiadris-simo e costumáto*, for besides his being an excellent philosopher, he was moreover very courteous and man-nerly.

Di is used in a manner peculiar to the Italian lan-guage; *e di giorno e di nótte*, both day and night.

Non is often used as an expletive; *quèsto fanciúllo appéna ancóra non ha quattordici anni*, this child is hardly fourteen years old. This is worth observing, because we find thereby that in Italian *non* does not always imply a negative.

Altriménti is also used merely as an ornament: *sénza sapér altriménti che egli si fósse*, without knowing who he was.

III. Of the third sort are the following words:

Uno and *úna*, not as numeral nouns, but as particles whose office it is to accompany nouns, without adding any thing to the signification, for which reason the Ita-lians call them *accompagnanómi*: *io crédo che gran nója sia ad úna bella e delicáta dónna avér per maríto un mentecátto*, I believe it is very disagreeable for a fine sensible woman to have a fool for a husband.

Alcúno is sometimes used instead of *úno*; *erano legáti in alcún luógo púbblico*, they were tied in a public place.

The particles that accompany verbs without adding any thing to the signification, are *mi*, *ci*, *ti*, *vi*, *si*, and *ne*.

Mi: io mi crédo, che le dónne sien tútte a dormire,
I believe

I believe the women are all asleep. Sometimes the particle *ne* is added to it; but then we say *me*, and not *mi*: *sommene venúto*, I am come.

Ci: la donna e Pirro dicévano noi ci seggiámo, the woman and Pyrrhus said, let us sit down. With the pronominal article, it makes *ce*; *e póscia cel godrémo què*, and afterwards we will enjoy it here. In like manner with the particle *ne*: *vogliámcene noi andáre encóra?* shall we go yet?

Ti: che tu cón noi ti rimánga per quèsta sera, stay with us this evening. Before the pronoun relative they say *te*: *tu te ne pentirái*, thou wilt repent it; and with *ne* they also say *te*: *viéntene méco*, come along with me.

Vi: io non so se vói conoscéste il cavalière, I know not whether you were acquainted with the gentleman. With *ne* they say *ve*: *vói potréte tornarvene a casa*; you may go home.

Si del palágio s'uscì, e fuggíssi a casa sua, he went out of the palace, and ran home. With the pronoun relative, and with *ne*, it makes *se*: *se gli mangiò*, he ate them, *fèce vista di bérsela*, he pretended to drink it; *i tre giòvani se n' andárono*, the three young men went away.

Ne: chetaménte n' andò, he went away quietly; *andiánne là*, let us go there.

CHAP. II.

Of Compound Verbs.

THE Italians, for the sake of elegance and strength of expression, have often recourse to compound words; concerning which it is impossible to give any general rule; the surest way is to make use of those which are established by custom; as,

Ognúno
Gentiluómo
Sottovoce

every one
a gentleman
whispering

Sottománo

<i>Sottománo,</i>	underhand.
<i>Nondiméno, nulladiméno,</i>	nevertheless.
<i>Trentótto,</i>	thirty-eight.
<i>Quaránta cinque,</i>	forty-five.
<i>Sóttosopra,</i>	topsy-turvy.

However, we shall make a few remarks on this subject, which may be of use to the learner.

When the first of the compounding words ends with a vowel, and the second begins with a consonant, the Italians are accustomed to pronounce them with greater emphasis, and therefore they repeat the first consonant of the second word, as *dello, colassù, laggiù, appiè, &c.* We except from this rule the verb *ridirizzáre*.

The first of the compounding words sometimes loses the last vowel, whatever consonant it precedes; and the first consonant of the second word is repeated, as, *sottérra, séggiola, soppánno, sózzopra, &c.*

When one of the compounding words is a pronoun, and the last syllable of the word is accented, the consonant of the particle is repeated, unless it happens to be followed by another consonant; for example, we say *dímme*, tell me; *dirotti*, I will tell thee; *dirógli*, I will tell him. But if the word to which the particle is joined, loses its final vowel in the junction, the consonant of the particle is not repeated; for which reason *dirai farái*, and the like, with the junction of the particle, makes *dirálo, faráne, &c.*

In some words, for the facility of utterance, and more agreeable sound, a consonant is changed: thus, for instance, before the letters *b, c, l*, we put an *n* instead of an *m*, as *panbollíto, amíanci, farénlo, &c.* instead of *pambollíto, amíamci, farémlo, &c.*

CHAP. III.

Of Capitals and Punctuation.

1. *Of CAPITALS.*

IN regard to Capital Letters, the following rules are established by the Italians:

1. Over

1. Over capitals you are never to put any mark of accent or apostrophe.

2. Proper names always begin with a capital

3. Names of nations taken substantively, begin with a capital; as, *i Francesi fecero guerra*, the French made war; but taken adjectively they require a small letter, and therefore they write, *mercante francese*.

4. The expressing of a genus or species requires a capital, hence they write *l' Uómo è la più nobile delle inferiori creature*, Man is the noblest of the inferior creatures; *il Cavállo è utile alla guerra*, the Horse is useful for war; but the capital is dropped when they are applied to individuals; *quest' è un buon uómo*, this is a good man; *ecco un bel cavállo*, there is a fine horse.

5. Those appellatives which are used instead of proper names, require a capital; hence they write *il Padre*, *il Médico*, *il Maéstro*, the Father, the Physician, the Master, when speaking of some particular person.

6. All names of dignities, degrees, and honours, require a capital; thus they write *Papa*, *Imperatóre*, *Re*, *Véscovo*, &c. Pope, Emperor, King, Bishop, &c.

7. At the beginning of a period, the first letter is always a capital.

II. Of Punctuation.

The use of stops or points is to distinguish words and sentences, so as to express the sense with clearness. The Italians have five stops, or pauses.

1. The *punto fermo*, the same as our period, or full stop (.), is used at the end of a period, to show that the sentence is completely finished.

2. The *métzo punto*, which is our colon (:), is the pause made between two members of a period, that is, when the sense is complete, but the sentence not ended.

3. The *punto e virgola*, our semicolon (;), denotes that short pause which is made in the subdivision of the members or parts of a sentence.

4. The *point of interrogation*, thus (?), or the point of admiration, thus (!).

5. The *virgola*, the same as our comma (,) is the shortest pause of resting in speech, being used chiefly to

to distinguish nouns, verbs, and adverbs, as also the parts of a shorter sentence.

The use of these stops is much the same among the Italians as the English; if the former have any particularity, it is in regard to the *virgole*, or commas; concerning which we shall make the following remarks:

Whenever a word or a preposition is inserted in a period, of which it does not form a part, it is put between commas: as, *facciám dunque a cotésto módo, ma con quésto, védi, che tu non parta da me*, let us proceed in this manner, but with this condition, *take care*, that you do not leave me.

The conjunction *e*, and the disjunctions *o* or *ne*, require a comma before them; yet when these particles are repeated, and the first stands as an expletive, it ought to have no comma before it; as, *quánto egli, nell' una, e nell' áltra interpretazióne si segnalásse, non fa d'uópo ch' io vi ridica*, how much he distinguished himself both in one and the other explanation, there is no necessity for my telling you. In like manner, *pesándolo o cólla stadéra, o colla biláncia: perciócchè nè nell' uno, nè nell' áltro*.

The relatives *che*, and *quále*, require a comma before them, as they suppose some kind of pause, though very small; but when *che* signifies *what*, it requires no comma, as *atténto a vedére che di lui avvenísse*, attentive to see what became of him; *avvegnane che può*, let what will happen.

A comma is always to be prefixed to conjunctions, even when those conjunctions are not expressed, but understood: as, *non sia ubbriáco, nè taverniére, non giuocatóre, non masnadiére*, the conjunction *e* is understood.

When conjunctions and adverbial expressions are repeated, and correspond to one another, the first does not require a comma: *éra Cimóne sì per la sua fórma, e sì per la nobiltà, e ricchezza del pádre, quási noto a ciasúno del paése*. Cymon was known almost to every man in the country, as well on account of his person, as for the nobility and wealth of his father.

THE ITALIAN MASTER.

PART III.

CONTAINING,

- I. *A Vocabulary of Words most necessary to be known.*
 - II. *The Words most used in Discourse.*
 - III. *Familiar Dialogues.*
 - IV. *A Collection of Italian Phrases, in which the Delicacy of that Language consists.*
 - V. *Several little Stories, Jests, Sentences of divers Authors, and a Collection of the choicest Italian Proverbs.*
 - VI. *An Introduction to Italian Poetry.*
 - VII. *Fine Thoughts from the Italian Poets.*
 - VIII. *Different Inscriptions and Titles used in Italian Letters.*
 - IX. *Letters of Business and Compliment.*
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A VOCABULARY OF WORDS

NECESSARY TO BE KNOWN.

<i>Del Cièlo e degli Elementi.</i>	Of the Heavens and the Elements.
<i>DI'O, Iddio</i>	GOD
<i>Gesù Crísto</i>	Jesus Christ
<i>lo Spírito Sánto</i>	the Holy Ghost
<i>la Trinità</i>	the Trinity
<i>gli ángeli</i>	the angels
<i>un proféta</i>	a prophet
<i>il cièlo</i>	heaven
<i>il cièlo</i>	the sky
<i>il paradíso</i>	paradise
<i>l' inférno</i>	hell
<i>il móndo</i>	the world

il fuóco

<i>il fuoco</i>	the fire
<i>l'aria</i>	the air
<i>la terra</i>	the earth
<i>il mare, l'acqua</i>	the sea, the water
<i>il sole</i>	the sun
<i>la luna</i>	the moon
<i>le stélle, gli astri</i>	the stars
<i>i raggi</i>	the rays
<i>le nuvole</i>	the clouds
<i>il vénto</i>	the wind
<i>la pioggia</i>	the rain
<i>il tuóno</i>	the thunder
<i>il baléno, il lampo</i>	the lightning
<i>la grándine</i>	the hail
<i>il fúlmine</i>	the thunderbolt
<i>la néve</i>	the snow
<i>il gélo</i>	the frost
<i>il ghiaccio</i>	the ice
<i>la brina</i>	the glazed frost
<i>la rugiáda</i>	the dew
<i>la nébbia</i>	a fog or mist
<i>il terremóto, il tremuoto</i>	the earthquake
<i>il dilúvio</i>	a deluge or flood
<i>il cáldo, or calore</i>	the heat
<i>il fréddo</i>	the cold

Del Tempo, e délle Stagióni. Of the Time and Seasons.

<i>Il giòrno</i>	the day
<i>le nótte</i>	the night
<i>il mézzo giòrno</i>	noon or mid-day
<i>la mézza nótte</i>	midnight
<i>la mattina</i>	the morning
<i>la séra</i>	the evening
<i>un' óra</i>	an hour
<i>un quáрто d'óra</i>	a quarter of an hour
<i>úna mézz' óra</i>	half an hour
<i>tre quárti d'óra</i>	three quarters of an hour
<i>oggi</i>	to-day
<i>jéri</i>	yesterday

dománi,

<i>dománi, dimáni</i>	to-morrow
<i>jer l'altro, l' áltro jéri</i>	the day before yesterday
<i>posdománi, domán l' altro</i>	the day after to-morrow
<i>quèsta séra</i>	this evening
<i>quèsta mattína</i>	this morning
<i>dópo pránzo</i>	after dinner
<i>dópo céna</i>	after supper
<i>úna settimána</i>	a week
<i>un mése</i>	a month
<i>un áнно</i>	a year
<i>un minuto</i>	a minute
<i>un istante</i>	an instant
<i>un momento</i>	a moment
<i>la primavéra</i>	the spring
<i>la státé, l'estate</i>	the summer
<i>l'autúnno</i>	autumn
<i>l'inverno, il véрно</i>	the winter
<i>giórno di fésta</i>	a holiday
<i>giórno di lavóro</i>	a working-day
<i>il levar del sóle</i>	the sun-rising
<i>il tramontár del sóle</i>	the sun-setting
<i>l'alba, l'auróra</i>	the dawn, aurora

I Giórni délla Settimána.

The Days of the Week.

<i>Lunedì</i>	Monday	<i>Venerdì</i>	Friday
<i>Martedì</i>	Tuesday	<i>Sábato</i>	Saturday
<i>Mercoledì</i>	Wednesday	<i>Doménica</i>	Sunday
<i>Giovedì</i>	Thursday		

I Mési.

The Months.

<i>Gennájo</i>	January	<i>Lúglio</i>	July
<i>Febbrájo</i>	February	<i>Agósto</i>	August
<i>Márzo</i>	March	<i>Settémbre</i>	September
<i>Apríle</i>	April	<i>Ottóbre</i>	October
<i>Mággio</i>	May	<i>Novémbre</i>	November
<i>Giúugno</i>	June	<i>Dicémbre</i>	December

Le

Le feste dell' anno.

The holidays of the year.

<i>Il capo d' anno</i>	New-year's day
<i>il giòrno déi Re</i>	Twelfth-day
<i>la Quarésima</i>	Lent
<i>le Quáttro témpora</i>	the Ember-weeks
<i>la Doménica delle pálme</i>	Palm-Sunday
<i>la settimana santa</i>	Passion-week
<i>il Venerdì santo</i>	Good-Friday
<i>il giòrno di Pásqua</i>	Easter-day
<i>le Pentecóste</i>	Whitsuntide
<i>il giòrno de' Morti</i>	All-souls day
<i>Natále</i>	Christmas-day
<i>la vigília</i>	the eve
<i>la mietitúra, mésar, raccolta</i>	the harvest
<i>le vendémme</i>	the vintage

Regni d'Europa e loro Capitali.

The Kingdoms of Europe and their Capital Cities.

<i>Spagna</i>	Spain	<i>Madrid</i>	Madrid
<i>Francia</i>	France	<i>Parigi</i>	Paris
<i>Inghilterra</i>	England	<i>Londra</i>	London
<i>Scozia</i>	Scotland	<i>Edinburgo</i>	Edinburgh
<i>Irlanda</i>	Ireland	<i>Dublino</i>	Dublin
<i>Boemia</i>	Bohemia	<i>Praga</i>	Prague
<i>Norvegia</i>	Norway	<i>Bergen</i>	Bergen
<i>Polonia</i>	Poland	<i>Varsavia</i>	Warsaw
<i>Russia</i>	Russia	<i>§ Pietroburgo</i>	Petersburg
		<i>§ Mosca</i>	Moscow
<i>Danimarca</i>	Denmark	<i>Copenaghen</i>	Copenhagen
<i>Svezia</i>	Sweden	<i>Stockholm</i>	Stockholm
<i>Turchia</i>	Turkey	<i>Costantinopoli</i>	Constantinople
<i>Ungheria</i>	Hungary	<i>Presburgo</i>	Presburg
<i>Napoli</i>	Naples	<i>Napoli</i>	Naples
<i>Sicilia</i>	Sicily	<i>Palermo</i>	Palermo
<i>Sardegna</i>	Sardinia	<i>Cagliari</i>	Cagliari
<i>Piemonte</i>	Piedmont	<i>Torino</i>	Turin

Delle

Delle Dignità Ecclesiastiche. Of Ecclesiastical Dignities.

<i>Il pápa, il pontéfice</i>	the pope
<i>un cardinále</i>	a cardinal
<i>un arcivéscovo</i>	an archbishop
<i>un véscovo</i>	a bishop
<i>un núnzio</i>	a nuncio
<i>un preláto</i>	a prelate
<i>un rettóre</i>	a rector
<i>un vicário</i>	a vicar
<i>un vicário generále</i>	a vicar-general
<i>un decáno</i>	a dean
<i>un canónico</i>	a canon
<i>un préte</i>	a priest
<i>un cappelláno</i>	a chaplain
<i>un elemosiniére cappelláno</i>	an almoner
<i>un curáto, un párroco, }</i>	a curate
<i>un piováno }</i>	
<i>un predicatóre</i>	a preacher
<i>un sagristáno</i>	a sexton
<i>un chéríco</i>	a clerk
<i>un músico, un suonatore</i>	a musician

Names of some Articles of Food.

<i>Páne</i>	bread
<i>acqua</i>	water
<i>vino</i>	wine
<i>birra</i>	beer
<i>cárne</i>	meat or flesh
<i>pésce</i>	fish
<i>alésso</i>	boiled meat
<i>arrósto</i>	roast meat
<i>un boccóne di páne</i>	a mouthful of bread
<i>un pasticció</i>	a pie
<i>una fétta di pasticció</i>	a slice of pie
<i>una minèstra</i>	a soup
<i>un bródo</i>	a basin of broth
<i>un' insaláta</i>	a salad
<i>una sálsa</i>	the sauce
<i>un intíngolo</i>	a ragout
<i>délle frúttá</i>	fruit
<i>del formággio</i>	cheese

L' Apparácchio.

L'Apparécchiodélla Távola. The Covering of the Table.

<i>La távola</i>	the table	<i>úno scaldavivánde</i>	a chafing-dish
<i>úna sédia</i>	the chair	<i>un bacíle</i>	a basin
<i>la továgliá</i>	the table-cloth	<i>un bicchiére</i>	a glass
<i>una salviétta</i>	a napkin	<i>un fiásco,</i>	a flask
<i>un coltéllo</i>	a knife	<i>úna bottiglia</i>	a bottle
<i>úna forchétta</i>	a fork	<i>úna tazza</i>	a cup
<i>un cucchiájo</i>	a spoon	<i>úna sotto-cóppa</i>	a saucer
<i>un tóndo</i>	a plate	<i>úno sciugamáni</i>	a towel
<i>un piátto</i>	a dish	<i>un servizio</i>	a service or course
<i>úna saliéra</i>	a salt-cellar	<i>úna cesta, un cestóne</i>	a basket
<i>un acetájo</i>	a vinegar-bottle	<i>úna fogliétta</i>	a half-pint
<i>una zuccheriéra</i>	a sugar-dish	<i>úna pinta</i>	a pint
<i>un candeliére</i>	a candle-stick	<i>un boccale</i>	a jug
<i>úna candéla</i>	a candle	<i>úna bottiglia</i>	a bottle
<i>lo smoccolatójo</i>	the snuffers	<i>un cavaúghero</i>	a corkscrew

Quel che si mángia a Távola per l' Aléssso. What is eaten at Table as boiled Meat.

<i>Búe, mánzo</i>	beef	<i>agnéllo</i>	lamb
<i>castráto</i>	mutton	<i>úna gallina</i>	a hen
<i>vitéllo</i>	veal	<i>un pollástro</i>	a fowl

Per gli Antipásti.

For the first Course.

<i>Un guazzetto</i>	a ragout
<i>úna fricasséa</i>	a fricassee
<i>úna stufáto</i>	stewed meat
<i>un' animélla di vitéllo</i>	sweet bread
<i>úna crostáta, una torta</i>	a tart
<i>dei pasticcétti</i>	petty patties
<i>del presciútto</i>	some ham

délla

delle salsicce
 un salame di Bologna
 del sanguinaccio
 del fegato
 delle radici
 un melone, popone

sausages
 a Bologna sausage
 black pudding
 liver
 radishes
 a melon

Quel che si fa arrostito.

What is roasted

Un cappone
 pollastri
 piccioni
 le beccacce
 le pernici
 i tordi
 le lodole
 le quaglie
 i fagiani
 un gallinaccio
 un'oca
 un pàpero
 un'anitra
 un daino
 una lepre
 un coniglio
 un porco, un majale
 un porchetto
 un cinghiale
 salvaggina
 testuggine di mare
 un cervo
 un cosciotto
 un lombò di vitello
 una spallèta di castrato
 una braciùola
 del selvaggiame, dell'uc- }
 cellame }

a capon
 pullets
 pigeons
 woodcocks
 partridges
 thrushes
 larks
 quails
 pheasants
 a turkey
 a goose
 a gosling
 a duck
 a deer
 a hare
 a rabbit
 a pig
 a roasting pig
 a wild boar
 venison
 turtle
 a stag
 a leg of mutton
 a loin of veal
 a shoulder of mutton
 a steak
 game

Per condire le Vivande.

To season Meat with.

Del sale salt
 del pepe pepper
 dell'olio oil

dell'aceto vinegar
 dell'agresto verjuice
 della mostarda mustard

dei

<i>dei garófani</i>	cloves	<i>dell' áglio</i>	garlick
<i>délla cannélla</i>	cinnamon	<i>del lárdo</i>	bacon
<i>dei cápperi</i>	capers	<i>dei melángoli,</i>	oranges
<i>del laúro</i>	laurel	<i>degli aranci</i>	
<i>dei fúnghi</i>	mushrooms	<i>dei limóni</i>	lemons
<i>dei tartúfoli</i>	truffles	<i>del persémolo</i>	parsley
<i>délle cipólle</i>	onions	<i>délle cipollétte</i>	young onions
<i>degli scalógni</i>	shalots	<i>délle uóva</i>	eggs

Per l' Insaláta.

<i>Dell' érbe</i>	herbs
<i>dell' indívia</i>	endive
<i>délla lattúga</i>	lettuce

For a Salad.

<i>de' sèlleri</i>	cellery
<i>del cerfóglio</i>	chervel
<i>del crescíone</i>	cresses

Per i Giórni di Mágro.

<i>Del butirro</i>	butter
<i>del látte</i>	milk
<i>délle uóva da</i>	eggs in the
<i>bére</i>	shell
<i>délle uóva af-</i>	poached
<i>fógate</i>	eggs
<i>una frittáta</i>	an omelet
<i>dei gámberi</i>	crawfish
<i>un lúccio</i>	a pike
<i>una cárpa</i>	a carp
<i>una trota</i>	a trout
<i>una sógliola</i>	a sole
<i>un' angúilla</i>	an eel
<i>una tinca</i>	a tench
<i>uno storione</i>	a sturgeon
<i>un' arínga</i>	a herring

For Fish Days.

<i>delle óstriche</i>	oysters
<i>del salmóne</i>	salmon
<i>del merlúzzo</i>	cod-fish
<i>délle alíci</i>	anchovies
<i>un gámbero</i>	a lobster
<i>dei pisélli</i>	peas
<i>délle fáve</i>	beans
<i>degli spináci</i>	spinage
<i>dei carciófoli</i>	artichokes
<i>degli spáragi</i>	asparagus
<i>dei cávoli</i>	cabbages
<i>dei bróccoli</i>	sprouts
<i>dei cávoli fi-</i>	cauliflowers
<i>óri</i>	
<i>del finóchio</i>	fennel

Per le Frúttá.

<i>Delle méle, dei pomi</i>
<i>délle pére</i>
<i>délle persiche</i>
<i>dei bricóccoli</i>
<i>délle cerúse</i>
<i>délle uvespíne</i>

For the Dessert.

apples
pears
peaches
apricots
cherries
gooseberries

dei

<i>dei fichi</i>	figs
<i>délle susine</i>	plumbs
<i>dei lamponi</i>	raspberries
<i>dell' úva</i>	grapes
<i>délle fritélle</i>	frittars
<i>una tórta, una crostata</i>	a tart
<i>dei zuccheríni</i>	sugar-plums
<i>dei confétti</i>	sweet-meats
<i>délle nóci</i>	nuts
<i>délle nocciuóle</i>	filberts
<i>délle castagne</i>	chesnuts
<i>délle mándorle</i>	almonds
<i>délle néspole</i>	medlars
<i>délle móre nere</i>	blackberries
<i>délle mela cotógne</i>	quinces
<i>délle melagráne</i>	pomegranates
<i>délle aránce</i>	oranges
<i>délle ulive</i>	olives
<i>délle móre di gelso</i>	mulberries
<i>dei meloni, poponi</i>	melons
<i>cocomeri</i>	water-melons

Grádi di Parentádo.

Degrees of Kindred.

<i>Il pádre</i>	the father
<i>la mádre</i>	the mother
<i>l'ávo, il nonno</i>	the grandfather
<i>l'áva, la nonna</i>	the grandmother
<i>il bisávo</i>	the great-grandfather
<i>la bisáva</i>	the great-grandmother
<i>il figlio</i>	the son
<i>la figlia</i>	the daughter
<i>il fratéllo</i>	the brother
<i>la sorélla</i>	the sister
<i>il primogénito</i>	the eldest son
<i>l'ultimo nato</i>	the youngest son
<i>lo zío</i>	the uncle
<i>la zia</i>	the aunt
<i>il nipóte</i>	the nephew
<i>la nipóte</i>	the niece
<i>il pronipóte</i>	the nephew's son
<i>la pronipóte</i>	the niece's daughter

<i>il cugíno</i>	the cousin
<i>la cugína</i>	the female cousin
<i>il cognáto</i>	the brother-in-law
<i>la cognáta</i>	the sister-in-law
<i>il suócero</i>	the father-in-law
<i>la suócera</i>	the mother-in-law
<i>il género</i>	the son-in-law
<i>la nuóra</i>	the daughter-in-law
<i>il nipotíno</i>	the grand-son
<i>la nipotína</i>	the grand-daughter
<i>i genitóri</i>	the parents
<i>lo spóso</i>	the spouse, <i>masc.</i>
<i>la spósa</i>	the spouse, <i>fem.</i>
<i>consórtē, masc. and fem.</i>	a consort
<i>il geméllo</i>	the twin-brother
<i>il figlióccio</i>	the god-son
<i>la figlióccia</i>	the god-daughter
<i>padrino</i>	the god-father
<i>matrína</i>	the god-mother
<i>la bália</i>	the nurse
<i>un parénte</i>	a relation, a relative
<i>la parénte</i>	the female relation, rela-
<i>l'amíco</i>	the friend [tive
<i>l'amíca</i>	the female friend
<i>un nemíco</i>	an enemy, <i>masc.</i>
<i>úna nemíca</i>	a female enemy
<i>un védovo</i>	a widower
<i>úna védova</i>	a widow
<i>un eréde</i>	an heir
<i>úna eréde, úna réde</i>	an heiress
<i>un pupíllo</i>	a pupil, <i>masc.</i>
<i>úna pupílla</i>	a female pupil
<i>un parentádo</i>	an alliance
<i>un matrimónio</i>	a marriage
<i>úno sposalizio</i>	a wedding

Degli Státi dell' Uómo e della Dónna. Of the Conditions of Man and Woman.

Un uómo a man
úna dónna a woman

<i>un uómo attempáto</i>	an aged man
<i>úna dónna attempáta</i>	an aged woman
<i>un vécchio</i>	an old man
<i>úna vécchia</i>	an old woman
<i>un giòvane</i>	a young man
<i>úna giòvane</i>	a young girl
<i>un maríto</i>	a husband
<i>úna móglie</i>	a wife
<i>un bambíno, masc. }</i>	an infant
<i>úna bambína, fem. }</i>	
<i>un ragázzo, fanciúllo</i>	a boy
<i>un ragazzíno, fanciullíno</i>	a little boy
<i>úna fanciullína</i>	a little girl
<i>úna zitèlla</i>	a maid
<i>il padróne</i>	the master
<i>la padróna</i>	the mistress
<i>il servitóre</i>	the man servant
<i>la sérvà</i>	the female servant
<i>il cittadíno</i>	the citizen
<i>il contadíno</i>	the countryman
<i>un forestiéro</i>	a stranger
<i>un baróne</i>	a rogue
<i>un monéllò, un fúrbo</i>	a sharper, a knave
<i>un ládro</i>	a thief

*Quel che bisógna per
vestírsi.*

What is necessary for
dressing oneself.

<i>Un vestíto, un abito</i>	a suit of clothes
<i>un cappéllo</i>	a hat
<i>úna perúcca</i>	a wig
<i>úna cravátta</i>	a cravat
<i>un ferraajuólo</i>	a great coat
<i>un abito, un vestíto</i>	a coat
<i>le calzétte, calze</i>	stockings
<i>le sottocalzétte, le sottocalze</i>	under stockings
<i>gli scarpíni</i>	the pumps
<i>le scárpe</i>	the shoes
<i>le pianèlle</i>	the slippers
<i>úna camícia</i>	a shirt

úna

<i>una camiciola</i>	}	a waistcoat
<i>una sottoveste</i>		
<i>una manica</i>		a sleeve
<i>i manichétti</i>		the ruffles
<i>una berrétta</i>		a cap
<i>una zimarra</i>		a night-gown
<i>una tasca, una saccoccia</i>		a pocket
<i>il borsellino</i>		the fob
<i>pantaloni</i>		pantaloons
<i>calzoni lunghi</i>		trowsers
<i>mutande</i>		drawers

Coi Vestiti, bisogna

With Clothes, we must have

<i>Délle fettúcce</i>	ribbons
<i>dei merlétti</i>	lace
<i>dei bottóni</i>	buttons
<i>délle bottonière</i>	button-holes
<i>délla frángia</i>	fringe
<i>dei guánti</i>	gloves
<i>un fazzolétto</i>	a handkerchief
<i>un oriuólo, orológio</i>	a watch
<i>un manicótto</i>	a muff
<i>délle fibbie</i>	buckles
<i>délle legácce</i>	garters
<i>un anéllo</i>	a ring
<i>un pèttine</i>	a comb
<i>una tabacchiera</i>	a snuff-box

*Per quèi che móntano
a Cavállo.*For those who ride on
Horseback.

<i>Un pendóne</i>	a belt
<i>una cintúra</i>	a girdle
<i>le pistóle</i>	the pistols
<i>una briglia</i>	a bridle
<i>una sélla</i>	a saddle
<i>le stáffe</i>	the stirrups

<i>la frústa</i>	the whip
<i>gli stiváli</i>	the boots
<i>gli speróni</i>	the spurs
<i>la ginocchièra</i>	the top of the boot
<i>la rotèlla</i>	the rowel of the spurs
<i>la gámba</i>	the leg
<i>la suóla</i>	the sole
<i>il calcáño</i>	the heel

Per le Signore.

For the Ladies.

<i>Una cúffia</i>	a cap, or head-dress
<i>úna gonnèlla, úna sottána</i>	a petticoat
<i>il bústo</i>	the stays
<i>il grembiále</i>	the apron
<i>úna máscara</i>	a mask
<i>un vélo</i>	a veil
<i>gli orecchíni</i>	ear-rings
<i>i ricci</i>	the curls
<i>un ventáglio</i>	a fan
<i>úna stécca</i>	a busk
<i>gli smanégli</i>	bracelets
<i>l' apparecchiatójo</i>	the toilet
<i>le spílle</i>	pins
<i>un torsélllo</i>	a pincushion
<i>un pajo di fórbici</i>	a pair of scissors
<i>un ditále</i>	a thimble
<i>un ágo</i>	a needle
<i>il fílo, il refe</i>	thread
<i>il liscio</i>	paint
<i>le mósche</i>	patches
<i>ácque odorose</i>	sweet waters
<i>dèlla pólvère</i>	powder
<i>lo spillone di tésta</i>	a bodkin
<i>l' acconciatúra di cápo</i>	a head-dress
<i>la scátola</i>	a box
<i>le giòje</i>	jewels
<i>úna giòja, un giòjèllo</i>	a jewel
<i>un diámante</i>	a diamond
<i>úno smeráldo</i>	an emerald
<i>un rubíno</i>	a ruby

úna

una pèrla
un zaffiro
uno stuzzicadènti
dèlla tèla
una conócchia, rocca
il fúso
la sèta
la lána
dell' ámido
del sapóne
lo stúccio

a pearl
 a sapphire
 a tooth-pick
 linen
 a distaff
 the spindle
 silk
 wool
 starch
 soap
 a case

Dèlle Pàrti del Córpo.

Of the Parts of the Body.

La tèsta, il the head
capo
il víso, la the face
fúccia
la fronte the forehead
gli ócchi the eyes
le ciglia the eyebrows
le palpebre the eye-lids
la pupilla the eye-ball
le orécchie the ears
i capélli the hair
le tèm pia the temples
le guáncè the cheeks
il náso the nose
le naríci the nostrils
la bárba the beard
la bócca the mouth
i dènti the teeth
la língua the tongue
le lábbra the lips
il paláto the palate
le basétte, i the whiskers
baffi
il ménto the chin
il cóllo the neck
la góla the throat
le spálle the shoulders

le braccia the arms
il góm ito the elbow
il púgno the fist
la máno the hand
il díto the finger
il póllice the thumb
le únghie the nails
lo stómaco the stomach
il pètto the bosom
le zínne the breasts
le costè the ribs
le cóscè the thighs
le ginóccchia the knees
la gám ba the leg
la pólp a dèlla the calf of
gám ba the leg
la nóce del the ancle-
piéde bone
il cóllo del the instep
piéde
il piéde the foot
il calcáгно the heel
la ciéra the mien
la comples- the complex-
síone ion
l' ária the air

<i>il portaménto</i>	the demean- our	<i>il fégato</i>	the liver
<i>la grassézza</i>	the fatness	<i>il pulmóne</i>	the lungs
<i>la magrézza</i>	the leanness	<i>la tósse</i>	cough
<i>la statúra</i>	the stature	<i>il catárro</i>	the rheum
<i>l'andatúra</i>	the gait	<i>il fiáto</i>	the breath
<i>il gésto</i>	the gesture	<i>la vóce</i>	the voice
<i>il cervéllo</i>	the brain	<i>la paróla</i>	the speech
<i>il sángue</i>	the blood	<i>un sospíro</i>	a sigh
<i>le véne</i>	the veins	<i>la vísta</i>	the sight
<i>le artérie</i>	the arteries	<i>l' udító</i>	the hearing
<i>i nérvi</i>	the nerves	<i>l' odoráto</i>	the smell
<i>i múscoli</i>	the muscles	<i>il gústo</i>	the taste
<i>la pélle</i>	the skin	<i>il tátto</i>	the feeling
<i>il cuóre</i>	the heart	<i>il sentiménto,</i> <i>l' opiníone</i>	the opinion

Per Istudiare.

For Study.

<i>La libreria</i>	the library
<i>il gabinétto</i>	the closet
<i>un libro</i>	a book
<i>úno zibaldóne</i>	a common-place book
<i>la cártá</i>	the paper
<i>un fóglio</i>	a leaf
<i>úna página</i>	a page
<i>la copérta d'un libro</i>	the cover of a book
<i>úna pénná</i>	a pen
<i>l'inchióstro</i>	ink
<i>un calamájo</i>	an ink-stand
<i>un temperíno</i>	a pen-knife
<i>lo spágo</i>	packthread
<i>la pólvère, l'aréna, la sább-</i>	sand
<i>il polveríno</i>	the sand-box
<i>la céra</i>	the wax
<i>un sigíllo</i>	a seal
<i>úna lèttera</i>	a letter
<i>un bigliétto</i>	a note
<i>la scrittúra</i>	the writing
<i>il ricórdo, il taccuino</i>	the pocket-book
<i>la cartapécora, lapergaména</i>	parchment

<i>il pennello</i>	the pencil or brush
<i>il lapis</i>	the pencil (blacklead)
<i>una lezione</i>	a lesson
<i>una traduzione</i>	a translation
<i>un téma</i>	a theme
<i>un portafoglio</i>	a case for paper

Strumenti di Musica, &c. Instruments of Music, &c.

<i>Un violino</i>	a violin
<i>una viola</i>	a bass-viol
<i>un corno</i>	a horn
<i>un flauto, un traversiere</i>	a flute
<i>uno zúffolo</i>	a flageolet
<i>una zampogna</i>	a bagpipe
<i>una piva, un oboè</i>	a hautboy
<i>una chitarra</i>	a guitar
<i>un cémbalo</i>	a harpsichord
<i>un pianoforte</i>	a piano-forte
<i>un liuto</i>	a lute
<i>un' árpa</i>	a harp
<i>un órgano</i>	an organ
<i>una trómba</i>	a trumpet
<i>un tambúro</i>	a drum
<i>un píffero</i>	a fife
<i>un' orchèstra</i>	an orchestra
<i>una banda</i>	a band
<i>il básson</i>	the bass
<i>il sopráno</i>	the treble
<i>il tenóre</i>	the tenor
<i>il contra tenóre</i>	the counter-tenor

*D'una Casa e delle sue
parti.*

*Of a House and its
parts.*

<i>La casa</i>	the house
<i>la pórtá</i>	the door
<i>il portóne</i>	the gate

<i>la cámara, la stánza</i>	the room
<i>la sála</i>	the drawing-room
<i>la sála da pranzare</i>	the dining-room
<i>la sála bassa</i>	the parlour
<i>l'anticámara</i>	the anti-chamber
<i>la sála</i>	the hall
<i>il gabinétto</i>	the closet
<i>la finéstra</i>	the window
<i>le invetriáte</i>	the panes of glass
<i>la cucína</i>	the kitchen
<i>il cortile</i>	the yard
<i>il pózzo</i>	the well
<i>la stállà</i>	the stable
<i>la cantína</i>	the cellar
<i>la scála</i>	the stair-case
<i>le scále</i>	the stairs
<i>il giardíno</i>	the garden
<i>la fontána</i>	the fountain
<i>la dispénsa</i>	the pantry
<i>il primo piáno</i>	the first floor
<i>il secóndo piáno</i>	the second floor
<i>il terrázzo</i>	the terrace
<i>la soffitta</i>	the garret
<i>il tétto</i>	the roof
<i>le tégole</i>	the tiles
<i>le grondáje</i>	the gutters
<i>il múro, la muráglia</i>	the wall
<i>il camíno</i>	the chimney
<i>i mattóni</i>	the bricks
<i>il pálco, il tavoláto</i>	the floor
<i>la riméssa</i>	the coach-house
<i>il fóрно</i>	the oven
<i>la tráve</i>	the beam
<i>i travicélli</i>	the joists
<i>le távole</i>	the planks
<i>l'inségna</i>	the sign
<i>la pigiónè, il fitto</i>	the rent
<i>il gésso</i>	the plastering
<i>la calcína</i>	the lime
<i>il mármò</i>	the marble
<i>la piétra</i>	the stone

la colombája
il pollájo
il comodo

the pigeon-house
 the hen-house
 the water-closet

I Móbili délla Cámara.

The Furniture of a Room.

La tapezzeria
lo spécchio
il letto
le lenzuóla
il materásso
la coltrice
il pagliáccio
il capezzále
il sopracciélo del letto
le cortíne
la bandinélla
la copérta
il guanciále
le vérghe
la spónda del letto
i quádri
un orológio
la corníce
le sédie
úna sédia d' appoggio
la távola
il tappéto
il sofà
la credénza
un paravénto
úna scátola
úna cassétta
un forziére
la ricamatúra
la pittúra
l' indoratúra
la scultúra
l' intagliatúra
úna figúra

the tapestry
 the looking-glass
 the bed
 the sheets
 the mattress
 the feather-bed
 the straw-bed
 the bolster
 the tester of the bed
 the curtains
 the head-curtain
 the counterpane
 the pillow
 the curtain-rods
 the bed-side
 the pictures
 a clock
 the frame
 the chairs
 an arm-chair
 the table
 the carpet
 the sofa
 the cupboard
 a screen
 a chest
 a box
 a strong-box
 embroidery
 the painting
 the gilding
 the carving, or sculpture
 carving on wood
 a figure

una státua
una colónna
un pedestállo

a statue
 a pillar
 a pedestal

*Quel che si tróva intórno
 al Cammíno.*

What we find about the
 Chimney.

La porcellána
un' úrna
un vâso
il fuóco
il carbóne
le cèneri, la cenere
il focoláre
un pézzo di légna
una fascína di légna gróssa
un soffiétto
la palétta
le mollétte
il forcone
zolfanèlli
il fucíle
la piétra focája
l' éscá
la fiámma
il parafuóco
il fúmo
la caligine, la fuligine
il parabraccé

the China ware
 an urn
 a vase, a vessel
 the fire
 coals
 ashes
 the hearth
 a log of wood
 a faggot
 a pair of bellows
 the shovel
 the tongs
 the poker
 the matches
 the steel
 the flint
 the tinder
 the flame
 the screen
 the smoke
 the soot
 the fender

*Quel che si tróva nêlla
 Cucina.*

What we find in the
 Kitchen.

Lo spiédo
il girarrósto
il voltaspiédo
il caldáro
una padélla
un treppiéde
una graticola, una gratélla
una brócca

the spit
 the jack
 the jack
 the kettle
 a frying-pan
 a trivet
 a gridiron
 a pitcher

una

una sécchia, un sécchio
una córda
una girélla
un catino
una pignátta
una péntola
una cucchiájo
una méstola
una forcína, forchétta
uno scaldavivánde
lo scaldalétto
un rampino
la caténa
una gratúggia
una tortiéra
un mortáro
un pistéllo
uno sciacquatóre
una scópa
uno stráccio
uno stroffináccio

a pail
 a rope
 a pulley
 an earthen pan
 a pot
 a great pot
 a spoon
 a ladle
 a fork
 a chafing-dish
 the warming-pan
 a hook
 the pot-hanger
 a grater
 a pudding-pan
 a mortar
 a pestle
 the sink
 a broom
 a rag
 a duster

Quel che si tróva nélla
Cantína.

What we find in the
 Cellar.

Una bótte
un baríle
un imbottatójo
un cérchio
la féccia
del víno
della bírra
del sídro
vin vécchio
vin nuóvo
vin rósso
vin biáncó
vin chiarétto
vin guásto
acéto
vin dólce
mósto

a butt
 a barrel
 a funnel
 a hoop
 the dregs
 wine
 beer
 cider
 old wine
 new wine
 red wine
 white wine
 claret
 sour wine
 vinegar
 sweet wine
 must

<i>un martéllò</i>	a hammer
<i>métter máno ad úna bótte</i>	to tap a butt
<i>cavár víno</i>	to draw wine
<i>tírar un súghero</i>	to draw a cork
<i>un cava súghero</i>	a corkscrew

*Quel che si tróva intórno
alla Pórta.*

What is found about a
door.

<i>La chiáve</i>	the key
<i>la serratúra</i>	the lock
<i>il catenáccio</i>	the bolt
<i>il saliscéndi</i>	the latch
<i>il chiavistéllò</i>	the bolt
<i>i riscóntri</i>	the wards of a lock
<i>il battitójo</i>	the knocker
<i>la campanélla</i>	the bell
<i>la stánga</i>	the bar
<i>il sóglio</i>	the threshold
<i>i gángerì</i>	the hinges

*Quel che si tróva nella
Stállà.*

What we find in the
Stable.

<i>Del fiéno</i>	hay
<i>délla biáda</i>	oats
<i>délla páglia</i>	straw
<i>úna rastellícra</i>	a rack
<i>úna mangiatója</i>	a manger
<i>la sémola</i>	the bran
<i>il péttine</i>	the comb
<i>la stríglia</i>	the curry-comb
<i>un váglio</i>	a sieve
<i>la bríglia</i>	the bridle
<i>la sèlla</i>	the saddle
<i>il pettorále</i>	the breast-plate
<i>le cínghie</i>	the girths
<i>il cavicchio</i>	the peg
<i>l' arciónè</i>	the saddle-bow
<i>úna cavézza</i>	a halter

<i>il mózzo di stállo</i>	the groom
<i>i caválli</i>	the horses
<i>la carrózza</i>	the coach
<i>il calésso</i>	the chariot
<i>carrózza per due persóne</i>	the chaise
<i>un cárro</i>	a waggon
<i>una carrétta</i>	a cart

*Quel che si tróva nel
Giardino, i fióri, e gli
álberi.*

What is found in the Gar-
den, the flowers and the
trees.

<i>Una spalliéra</i>	a row of wall-trees
<i>una pèrgola</i>	an arbor
<i>una rósa</i>	a rose
<i>un gelsomíno</i>	a jessamin
<i>dei gárófani</i>	pinks
<i>del geranio</i>	geraniums
<i>délle tulípe, dei tulipáni</i>	tulips
<i>dei gígli</i>	lilies
<i>délle vióle</i>	violets
<i>délle gionchíglie</i>	jonquils
<i>un pomáro, or pómo</i>	an apple-tree
<i>un péro</i>	a pear-tree
<i>un cirégio</i>	a cherry-tree
<i>un susíno</i>	a plum-tree
<i>un álbero d' albicócco</i>	an apricot-tree
<i>un pèrsico</i>	a peach-tree
<i>un móro</i>	a mulberry-tree
<i>un fico</i>	a fig-tree
<i>un ulivo</i>	an olive-tree
<i>il bóssó</i>	the box-tree
<i>il laúro</i>	the laurel-tree
<i>l' abète</i>	the fir-tree
<i>la quércia, il róvere</i>	the oak
<i>il fággió</i>	the beech-tree
<i>l' ólmo</i>	the elm
<i>l' úva spína</i>	the gooseberry-tree
<i>l' aráncio</i>	the orange-tree
<i>un rosájo</i>	a rose-bush
<i>il semenzájo</i>	the nursery

la vite
la vîgna
l' édéra
un rámo
un mándorlo
un viále
un boschétto
l' ómbra
il frésco
la fontána
i canáli
un cespúglio
un mírto
la verdúra
un mázzo di fióri

the vine
 the vineyard
 ivy
 a branch
 an almond-tree
 an avenue
 a little wood
 the shade
 the cool
 the fountain
 the canals
 a bush
 a myrtle
 verdure
 a nosegay

Dignità temporáli.

Temporal Dignities.

Un imperatóre
úna imperatríce
un re
úna regína
il delfíno
la delfína
il príncipe
la principéssa
il grandúca
la granduchéssa
l' arcidúca
l' arciduchéssa
il dúca
la duchéssa
il marchése
la marchésa
il cónte
la contéssa
il viscónte
la viscontéssa
il baróne
la baronéssa

an emperor
 an empress
 a king
 a queen
 the dauphin
 the dauphiness
 the prince
 the princess
 the grand-duke
 the grand-duchess
 the arch-duke
 the arch-duchess
 the duke
 the duchess
 the marquis
 the marchioness
 the earl
 the countess
 the viscount
 the viscountess
 the baron
 the baroness

l' am-

<i>l' ambasciadóre</i>	the ambassador
<i>l' ambasciadríce</i>	the ambassadress
<i>un incaricáto d' affari</i>	the chargé d'affaires
<i>un segretário di legazióne</i>	a secretary of legation
<i>un baronétto</i>	a baronet
<i>un cavalière</i>	a knight
<i>il governatóre</i>	the governor
<i>la governatríce</i>	the governor's lady
<i>un inviáto</i>	an envoy
<i>un residente</i>	a resident
<i>un agente</i>	an agent
<i>un consóle</i>	a consul

*Cáriche ed Ufficiáli di
Giustízia.*

Officers and Offices of
Justice.

<i>Il cancelliére</i>	the chancellor
<i>il custóde de' sigílli</i>	the keeper of the seals
<i>il segretário di státo</i>	the secretary of state
<i>l' intendénte</i>	the surveyor
<i>il tesoriére</i>	the treasurer
<i>il presidénte</i>	the president
<i>il consigliére</i>	the councillor
<i>il maéstro delle súppliche</i>	the master of requests
<i>il maéstro de' cónti</i>	the master of accounts
<i>il giúdice</i>	the judge
<i>il luogotenénte civile</i>	the civil magistrate
<i>il luogotenénte criminále</i>	the criminal magistrate
<i>il podestà</i>	the mayor
<i>uno schiavíno</i>	an alderman
<i>l' avvocáto</i>	the advocate
<i>il procuratóre</i>	the attorney
<i>il procuratór fiscále</i>	the attorney-general
<i>un sostitúto</i>	a deputy
<i>un notájo</i>	a notary
<i>un segretário</i>	a secretary
<i>un sollecitatóre</i>	a solicitor
<i>úno scriváno</i>	a clerk
<i>un copísta</i>	a hackney-writer
<i>l' usciére</i>	the door-keeper, usher
<i>il sergénte, il cursóre</i>	the serjeant

un carcerière
un litigatore, or litigante
un prigionière

a jailor
 a pleader
 a prisoner

Ufficiáli di Guérre.

Officers of War.

Il generale
l' ammiraglio
il luogotenente generale
un maresciallo di campo
un brigadiere
il colonnello
tenente colonnello
il maggiore
l' ajutante maggiore
il capitano
il luogotenente, il tenente
il cornetta
l' alfiere
il sergente
il caporale
un sottocaporale
un quartier maestro
un commissario
un cavaliere
un fantaccino
il cavalleggero
un dragone
un moschettiere
la banda
un trombettiere, trombetta
un tamburino
il pífaro
la sentinella
la ronda
la pattuglia
un guastatore
un cannoniere
un minatore
gli avventurieri, i volontarij
i fanti perduti
un ingegnere

the general
 the admiral
 the lieutenant-general
 a major-general
 a brigadier
 the colonel
 the lieutenant-colonel
 the major
 the adjutant
 the captain
 the lieutenant
 the cornet
 the ensign
 the serjeant
 the corporal
 the under-corporal
 a quarter-master
 a commissary
 a horse-man
 a foot-soldier
 the light-horseman
 a dragoon
 a musqueteer
 the band
 a trumpeter
 a drummer
 the fifer
 the sentinel
 the round
 the patrol
 a pioneer
 a gunner
 a miner
 volunteers
 the forlorn hope
 an engineer

L' Armata

*L' Armata.**The Army.*

<i>Un' armata</i>	an army
<i>una flotta</i>	a fleet
<i>una squadra</i>	a squadron
<i>il corpo di battaglia</i>	the main-body
<i>la vanguardia</i>	the van-guard
<i>la retroguardia</i>	the rear-guard
<i>il corpo di riserva</i>	the body of reserve
<i>una linea</i>	a line
<i>un campo volante</i>	a flying camp
<i>la cavalleria</i>	the cavalry
<i>la fanteria</i>	the infantry
<i>uno squadrone</i>	a squadron
<i>un battaglione</i>	a battalion
<i>la prima fila, or schiera</i>	the first rank
<i>la seconda fila</i>	the second rank
<i>il bagaglio</i>	the baggage
<i>i cannoni</i>	the guns
<i>le tende</i>	the tents
<i>il padiglione</i>	the pavilion
<i>un reggimento</i>	a regiment
<i>una compagnia</i>	a company
<i>un presidio, or una guarnigione</i>	a garrison
<i>una brigata</i>	a division
<i>una suddivisione</i>	a sub-division

*Le Fortificazioni.**The Fortifications.*

<i>Una città</i>	a city
<i>la cittadella</i>	the citadel
<i>un forte</i>	a fort
<i>una fortezza</i>	a fortress
<i>un castello</i>	a castle
<i>le mura</i>	the walls
<i>il fosso</i>	the ditch
<i>una palizzata, uno steccato</i>	a pallisado
<i>la cortina</i>	the curtain
<i>la mezza luna</i>	the half-moon
<i>la casamatta</i>	the casemate

<i>la strada coperta</i>	the covered way
<i>un fortino</i>	a small fort
<i>le trinciére</i>	the trenches
<i>una mina</i>	a mine
<i>una contramina</i>	a counter-mine
<i>una torre</i>	a tower
<i>un parapétto</i>	a parapet
<i>il terrapiéno</i>	the rampart
<i>una piatta forma</i>	a platform
<i>un cavaliére</i>	a cavalier
<i>un bastione</i>	a bastion
<i>provvisióni da bocca</i>	provisions
<i>provvisióni da guerra</i>	} ammunition
<i>munizioni</i>	
<i>un assédio</i>	a siege
<i>le capitolazioni</i>	the capitulations
<i>i soccorsi</i>	succours
<i>una sortita</i>	a sally
<i>un assálto</i>	a storm

Professioni, e Mestiéri.

Professions, and Trades.

<i>Un autóre</i>	an author
<i>un editóre</i>	an editor
<i>un traduttóre</i>	a translator
<i>un librajo</i>	a bookseller
<i>uno stampatóre</i>	a printer
<i>un legatóre di libri</i>	a bookbinder
<i>un médico</i>	a physician
<i>un cerúsico</i>	a surgeon
<i>uno speziále</i>	an apothecary
<i>un barbiére</i>	a barber
<i>un fornájo</i>	a baker
<i>un pasticciére</i>	a pastry-cook
<i>un rosticciére</i>	a cook that roasts
<i>un macellajo</i>	a butcher
<i>un óste</i>	an innkeeper
<i>un mercánte, un negoziánte</i>	a merchant
<i>un sárto, un sartóre</i>	a taylor
<i>un calzolájo</i>	a shoemaker
<i>un ciabattino</i>	a cobbler

<i>un cappellájo</i>	a hat-maker
<i>un merciájo</i>	a mercer, haberdasher
<i>un sellájo</i>	a sadler
<i>un maniscálco</i>	a farrier
<i>un incisóre</i>	a copper-plate engraver
<i>un intagliatóre</i>	a carver
<i>un pittóre</i>	a painter
<i>un ricamatóre</i>	an embroiderer
<i>un falegnáme</i>	a joiner
<i>un marangóne</i>	a carpenter
<i>un muratóre</i>	a mason
<i>un magnáno, un chiavájo</i>	a locksmith
<i>un molinájo, un mugnájo</i>	a miller
<i>úna lavandája</i>	a washer-woman
<i>un orologiájo</i>	a watchmaker
<i>un giojelliére</i>	a jeweller
<i>un argentiére</i>	a silversmith
<i>un oréfice</i>	a goldsmith
<i>un tapezziére</i>	an upholsterer
<i>un rigattiére</i>	a broker
<i>un guantájo</i>	a glover
<i>un commediánte</i>	a player
<i>un suonatóre</i>	a musician
<i>úno spadájo</i>	a sword-cutler
<i>úna scuffiája, úna modista</i>	a milliner
<i>un facchíno</i>	a porter
<i>un vetrájo</i>	a glazier

Ufficiáli di Casa.

Un lacchè
úno staffiére, un servitore
il pággio
il cocchiére
il palafreniére
la sérvá
la cameriéra
il cameriére
i portantini
il portinájo
lo scudiére, il cavallerizzo
lo scálco

Officers of the House.

a running footman
a footman, a man, a servant
the page
the coachman
the groom
the maid-servant
the chamber-maid
the valet
the chairmen
the porter
the gentleman of the horse
the carver

il coppière
il cantinière
il credenzière
il maéstro di casa
il segretário
il cappelláno
il gentiluómo
l' intendénte
il cuóco
il giardinière
il vignaiuolo
il padróno
la padróna

the cup-bearer
 the butler
 the cupboard-keeper
 the steward
 the secretary
 the chaplain
 the gentleman
 the intendant
 the cook
 the gardener
 the vine-dresser
 the master
 the mistress

Qualità, Difétti, Imperfezzioni e malattie dell' Uómo.

Qualities, Defects, Imperfections, Diseases, &c. of man.

Un guércio
un ciéco
un góbbo
úno zóppo
úno storpiáto
un mancino
un máncó
un sórdo
un múto
úno scilinguáto
un calvo
un náno
un lúdro
un guidóne
un fursánte
un mágo,
úno stregóne
úna stréga
un cattívo
buóna fortúna
disgrázia
la fortúna
un ammaláto

a one-eyed man
 a blind man
 a hunch-backed man
 a lame man
 a cripple
 a left-handed man
 a one-handed man
 a deaf man
 a dumb man
 a stammerer
 a bald man
 a dwarf
 a thief
 a rascal
 a rogue
 a magician
 a sorcerer
 a witch
 a wicked fellow
 good luck
 bad luck
 fortune
 a sick person

<i>la malattia</i>	sickness
<i>una febbre</i>	fever
<i>una terzana</i>	a tertian ague
<i>una quartana</i>	a quartan ague
<i>il trémito</i>	the cold fit
<i>una ferita</i>	a wound
<i>una contuzione</i>	a contusion
<i>la podagra, la gotta</i>	the gout
<i>i dolóri cólici</i>	the cholic
<i>la rosolia</i>	the measles
<i>il vajuólo</i>	the small-pox
<i>l' infreddatúra, il catárro</i>	the cold
<i>il reumatismo</i>	the rheumatism
<i>la tósse</i>	the cough
<i>la rognúzza, la scábbia</i>	the itch
<i>il pizzicóre</i>	an itching
<i>un apostéma</i>	an imposthume
<i>una sgrasignatúra</i>	a scratch
<i>una caduta</i>	a fall
<i>un buffétto</i>	a fillip
<i>uno schiáffo</i>	a box on the ear
<i>un pugno</i>	a cuff
<i>un cálculo</i>	a kick
<i>una stoccata</i>	a thrust with a sword
<i>una pistolettata</i>	a pistol-shot
<i>un' archibugiata, una</i>	a gun-shot
<i>fuccilata, una schiop-</i>	
<i>pettata</i>	
<i>uno sveniménto</i>	a swooning
<i>la móрте</i>	death

Dégli Uccelli.

Of Birds.

<i>Un' áquila</i>	an eagle
<i>un uccello</i>	a bird
<i>un uccellino</i>	a little bird
<i>un cardélllo</i>	a goldfinch
<i>un fanélllo</i>	a linnet
<i>un canaríno</i>	a canary-bird
<i>un verzellíno</i>	a yellow-hammer
<i>un lucaríno</i>	a goldfinch

una

<i>una rondine</i>	a swallow
<i>un usignólo</i>	a nightingale
<i>uno stórno</i>	a starling
<i>un fringuèllo</i>	a chaffinch
<i>una pássera, un passeróttó</i>	a sparrow
<i>un pappagállo</i>	a parrot
<i>un mèrlo</i>	a blackbird
<i>una gázza</i>	a magpye
<i>una ghiandája</i>	a jay
<i>un tortoréllo, una tortorélla</i>	a turtle dove, <i>masc. & fem.</i>
<i>un allódola</i>	a lark

De' Quadrupedi.

Of Quadrupeds.

<i>Un cáne</i>	a dog
<i>un cagnolíno</i>	a little dog
<i>una cagnolína</i>	a little she dog
<i>un gátto, una gátta</i>	a cat, a she cat
<i>un sórcio</i>	a mouse
<i>un tópo, un sórcio</i>	a rat
<i>una scímia</i>	an ape, a monkey
<i>una pécora</i>	a sheep
<i>un pórco</i>	a pig
<i>un porchétto</i>	a sucking pig
<i>una sciófa, una troja</i>	a sow
<i>una vólpe</i>	a fox
<i>un lúpo</i>	a wolf
<i>un tóro</i>	a bull
<i>una vácça</i>	a cow
<i>un vitéllo</i>	a calf
<i>un múlo, una múla</i>	a mule, <i>masc. and fem.</i>
<i>un camméllo</i>	a camel
<i>una cáprra</i>	a goat
<i>un elefánte</i>	an elephant
<i>un leóne</i>	a lion
<i>un leopárdo</i>	a leopard
<i>una tigre</i>	a tyger
<i>un cavállo</i>	a horse
<i>una cavállà</i>	a mare
<i>un asino</i>	an ass

*Dégli Animáli réttili, ed
Insétti*

<i>Un rósopo</i>	a toad
<i>úna ranóchia, rána</i>	a frog
<i>úna lucértola</i>	a lizard
<i>úna lumáca</i>	a snail
<i>úna chiócciola</i>	a beetle
<i>úno scorpíone</i>	a scorpion
<i>un rágno</i>	a spider
<i>un serpénte,</i> <i>úna bíscia</i>	a serpent
<i>úna farfállá</i>	a butterfly

Of Reptiles and Insects.

<i>úna mósca</i>	a fly
<i>úna zanzára,</i> <i>zanzála</i>	a gnat
<i>un brúco</i>	a caterpillar
<i>un vérme, un</i> <i>lombríco</i>	a worm
<i>un pidóccchio</i>	a louse
<i>úna púlce</i>	a flea
<i>un címicé</i>	a bug
<i>úna formíca</i>	an ant
<i>úna tartarúga</i>	a tortoise

*Quel che si vede nella
Campágna.*

<i>La stráda</i>	the road
<i>la stráda maéstra</i>	the high-way
<i>úna pianúra</i>	a plain
<i>úna välle</i>	a valley
<i>úna montágna</i>	a mountain
<i>un póggio, un cólle</i>	a hill
<i>un bóscó</i>	a wood
<i>úna foíesta, úna sélva</i>	a forest
<i>úna siépe</i>	a hedge
<i>un cespúglio, una frátta</i>	a bush
<i>un álbero</i>	a tree
<i>un rámo</i>	a branch
<i>del gráno</i>	corn
<i>del forménto</i>	wheat
<i>dell' órzo</i>	barley
<i>délla biáda, dell' avéna</i>	oats
<i>úna vígna</i>	a vine
<i>un giardíno</i>	a garden
<i>un viále</i>	an alley, or walk
<i>un castéllo</i>	a castle
<i>un campaníle</i>	a steeple
<i>un práto</i>	a meadow
<i>un lágo</i>	a lake
<i>úno stágno</i>	a pond
<i>un dirúpo, uno scóglio</i>	a rock

What one sees in the
Country.

the road
the high-way
a plain
a valley
a mountain
a hill
a wood
a forest
a hedge
a bush
a tree
a branch
corn
wheat
barley
oats
a vine
a garden
an alley, or walk
a castle
a steeple
a meadow
a lake
a pond
a rock

<i>un fósso</i>	a ditch
<i>un ruscélllo</i>	a brook
<i>un fiúme</i>	a river
<i>un pónte</i>	a bridge
<i>úna bárcia</i>	a bark
<i>úna palúde, un pantáno</i>	a marsh
<i>úna lagúna</i>	a slough
<i>úna térra, un villággio</i>	a village
<i>un bórgo, un paese</i>	a town

Quel che si véde nella Città. What we see in a City.

<i>Il pónte</i>	the bridge
<i>la pórtia</i>	the gate
<i>la stráda, la via</i>	the street
<i>la cása</i>	the house
<i>il palázzo</i>	the palace
<i>la chiésa, la cappélla</i>	the church, the chapel
<i>il convénto</i>	the convent
<i>lo spedále</i>	the hospital
<i>il mercáto</i>	the market
<i>la fiéra</i>	the fair
<i>la piázza d' árme</i>	the place of arms
<i>la bottéga</i>	the shop
<i>la dogána</i>	the custom-house
<i>la prigióne, la carcere</i>	the prison
<i>la fontána</i>	the fountain

I Colóri.

<i>Il biáncó</i>	white
<i>il nêro, il nê-gro</i>	black
<i>il rósso</i>	red
<i>il vérdé</i>	green
<i>il giállo</i>	yellow
<i>il turchíno,</i>	blue
<i>il blu</i>	
<i>il bígio</i>	grey
<i>il pavonázzo</i>	violet-colour
<i>l' incarnáto</i>	carnation
<i>il colór di fuóco</i>	fire-colour

Colours.

<i>l' olivástro</i>	olive-colour
<i>il colór di págliá</i>	straw-colour
<i>il cremesíno</i>	crimson
<i>il leonáto</i>	dun-colour
<i>scarlattíno</i>	scarlet
<i>il color di carne</i>	pink
<i>pórpora</i>	purple
<i>azzúrro</i>	sky-blue
<i>color di lilla</i>	lilac
<i>colóre d' a-ráncio</i>	orange
<i>color brúno</i>	brown

I Metáli.

I Métagli.

Of Metals.

<i>L' óro</i>	gold
<i>l' argénto</i>	silver
<i>il fërro</i>	iron
<i>il piómbo</i>	lead
<i>il brónzo,</i> <i>l' ottóne</i>	brass
<i>l' acciájó</i>	steel
<i>il ráme</i>	copper
<i>lo stágno</i>	tin, or pewter

<i>il mercúrio,</i> <i>l' argénto</i> <i>vivo</i>	quicksilver
<i>la calamíta</i>	a loadstone
<i>la látta</i>	tin
<i>lo zólfo</i>	brimstone
<i>il verderáme</i>	verdigrise
<i>il vètro</i>	glass

Delle Nazióni.

Of Nations.

<i>Italiáno</i>	an Italian
<i>Tedésco</i>	a German
<i>Portoghése</i>	a Portuguese
<i>Inglése</i>	an Englishman
<i>Irlandése</i>	an Irishman
<i>Scozzése</i>	a Scotchman
<i>Olandése</i>	a Dutchman
<i>Rússo</i>	a Russian
<i>Borgognone</i>	a Burgundian
<i>Européo</i>	a European
<i>Africáno</i>	an African
<i>Cínese</i>	a Chinese
<i>Giapponése</i>	a Japanese
<i>Svizzero</i>	a Swiss
<i>Piemontése</i>	a Piedmontese

<i>Francése</i>	a Frenchman
<i>Spagnuólo</i>	a Spaniard
<i>Svedése</i>	a Swede
<i>Polúcco</i>	a Polander
<i>U'ngaro</i>	a Hungarian
<i>Danése</i>	a Dane
<i>Maltése</i>	a Maltese
<i>Túrco</i>	a Turk
<i>Fiamíngo</i>	a Fleming
<i>Lorenése</i>	a Lorrainer
<i>Tártaro</i>	a Tartar
<i>Asiático</i>	an Asiatic
<i>Americáno</i>	an American
<i>Egiziáno</i>	an Egyptian
<i>Lappóne</i>	a Laplander

La Dáta dèlle Léttere.

The Date of Letters.

<i>Il primo</i>	the first
<i>i due, ai due</i>	the second
<i>i tre, ai tre</i>	the third
<i>i quáttro, ai quáttro</i>	the fourth
<i>i cinque, ai cinque</i>	the fifth
<i>i sei, ai sei</i>	the sixth
<i>i sette, ai sette</i>	the seventh
<i>gli otto, agli otto</i>	the eighth
<i>i nóve, ai nóve</i>	the ninth
<i>i diéci, ai diéci</i>	the tenth
<i>gli úndici, agli úndici</i>	the eleventh
<i>i dódici, ai dódici</i>	the twelfth
<i>i trédecì, ai trédecì</i>	the thirteenth

P

i quattórdici

<i>i quattórdici, ai quattórdici</i>	the fourteenth
<i>i quíndici, ai quíndici</i>	the fifteenth
<i>i sédici, ai 16</i>	the 16th
<i>i diécisétte, ai 17</i>	the 17th
<i>i diécioétto, ai 18</i>	the 18th
<i>i diécinóve, ai 19</i>	the 19th
<i>i vénti, ai 20</i>	the 20th
<i>i vént' úno, ai 21</i>	the 21st
<i>i vénti dúe, ai 22</i>	the 22nd
<i>i vénti tre, ai 23</i>	the 23rd
<i>i vénti quáttro, ai 24</i>	the 24th
<i>i vénti cinque, ai 25</i>	the 25th
<i>i vénti séi, ai 26</i>	the 26th
<i>i vénti sétte, ai 27</i>	the 27th
<i>i vénti ótto, ai 28</i>	the 28th
<i>i vénti nóve, ai 29</i>	the 29th
<i>i trénta, ai trénta</i>	the 30th
<i>i trént' úno, ai trént' úno,</i> <i>or l' último</i>	the 31st

We may put, *i* or *a* *dì*, *prímo*, *due*, *tre*, *quáttro*, &c.

I Giuóchi.

La pallacórda
il bigliárdo
a' dadi
alle cárte
all' ómbra
álta bassétta
álta béstia
ágli scácchi, a' scácchi
álle dáme
álle trichetráche
álle piastrélle
álle bócce
a chiáma l' óste
al volánte, álta racchéttá
álta ciéca
all' óca
quadrigliáti
tavolíno da giuocáre
tavoliére
scacchiére

The several Games.

tennis
 billiards
 at dice
 at cards
 at ombre
 at basset
 at loo
 at chess
 at draughts
 at tick-tack
 at quoits
 at bowls
 an Italian game
 at shuttlecock
 at blind-man's buff
 at the game of goose
 quadrille
 card-table
 draught-board
 chess-board

A
COLLECTION
OF
VERBS,

Most necessary to be first learnt.

Per lo Stúdio.

For Study.

<i>Studiáre</i>	to study
<i>imparáre</i>	to learn
<i>imparár a ménte</i>	to learn by heart
<i>leggere</i>	to read
<i>scrivere</i>	to write
<i>sottoscrivere</i>	to sign or subscribe
<i>piegáre</i>	to fold up
<i>sigilláre</i>	to seal
<i>fáre il soprascrúto</i>	to put the superscription
<i>corréggere</i>	to correct
<i>scassáre, scancelláre</i>	to blot out
<i>tradúrre</i>	to translate
<i>cominciáre</i>	to begin
<i>continuáre</i>	to go on
<i>finíre</i>	to make an end
<i>ripétere</i>	to repeat
<i>fáre</i>	to do, to make
<i>sapére</i>	to know
<i>potére</i>	to be able
<i>volére</i>	to be willing
<i>ricordársi</i>	to remember
<i>dimenticáre, scordársi</i>	to forget
<i>comparáre</i>	to compare

Per Parláre.

To Speak.

<i>Pronunziáre</i>	to pronounce
<i>accentuáre</i>	to accent

<i>proferíre</i>	to utter
<i>díre</i>	to say
<i>ciarláre</i>	to prattle
<i>cicaláre</i>	to chat
<i>gridáre</i>	to cry out
<i>sgridáre</i>	to scold
<i>apríre la bócca</i>	to open one's mouth
<i>serráre la bócca</i>	to shut it
<i>tacére</i>	to be silent
<i>chiamáre</i>	to call
<i>rispóndere</i>	to answer

Per Bére, e Mangiáre.

To Drink and Eat.

<i>Masticáre</i>	to chew
<i>inghiottíre</i>	to swallow
<i>tagliáre</i>	to cut
<i>prováre, gustáre</i>	to taste
<i>sciacquáre</i>	to rinse
<i>bére</i>	to drink
<i>mangiáre</i>	to eat
<i>digiunáre</i>	to fast
<i>far colazione</i>	to breakfast
<i>merendáre</i>	to lunch
<i>pranzáre, desináre</i>	to dine
<i>cenáre</i>	to sup
<i>avér fame</i>	to be hungry
<i>avér sete</i>	to be thirsty
<i>avér appetito</i>	to have an appetite

Per andár a dormíre.

To go to sleep.

<i>Andár a letto</i>	to go to bed
<i>dormíre</i>	to sleep
<i>vegliáre</i>	to watch
<i>riposáre</i>	to rest
<i>addormentársi</i>	to fall asleep
<i>sognáre</i>	to dream
<i>russáre</i>	to snore
<i>svegliársi, destársi</i>	to wake
<i>levársi</i>	to rise

Per

Per vestírsi.

To dress one's self.

Vestírsi
spogliársi
calzársi
scalzársi
pettinársi
acconciársi 'l cápo
méttersi la pólvare
farsi i ricci
méttersi 'l cappello
coprírsi
abbottonársi
allacciársi, affibbiársi

to dress one's self
 to undress one's self
 to put on one's shoes
 to pull off one's shoes
 to comb one's head
 to dress one's head
 to powder one's head
 to curl one's hair
 to put on one's hat
 to be covered
 to button one's self
 to lace one's self

Azióni ordinárie all'
Uómo.

The ordinary Actions of
 Men.

Rídere
piángere
sospiráre
sternutáre
sbadigliáre
soffiáre
fischíare
ascoltáre
odoráre
sputáre
soffiársi 'l náso
uscír sángue dal náso
gli esce sangue dal náso
asciugáre
tremáre
gonfiáre
tossíre
éssere infreddáto
guardáre, miráre
pizzicáre
grattáre
solleticáre

to laugh
 to weep
 to sigh
 to sneeze
 to gape
 to blow
 to whistle
 to hearken
 to smell
 to spit
 to blow one's nose
 to bleed at the nose
 he bleeds at the nose
 to dry or wipe
 to tremble
 to swell
 to cough
 to have a cold
 to look
 to pinch
 to scratch
 to tickle

Azióni

*Azióni d' Amóre, e
d' Odio.*

*Actions of Love and
Hatred.*

<i>Amáre</i>	to love
<i>accarezzáre</i>	to caress
<i>lusingáre</i>	to flatter
<i>far carézze</i>	to show a kindness
<i>abbracciáre</i>	to embrace
<i>baciáre</i>	to kiss
<i>salutáre</i>	to salute
<i>insegnáre</i>	to teach
<i>nudríre</i>	to nourish
<i>corréggere</i>	to correct
<i>puníre</i>	to punish
<i>castigáre</i>	to chastise
<i>frustáre</i>	to whip
<i>lodáre</i>	to praise
<i>biasimáre</i>	to blame
<i>dáre, concédere</i>	to give, to grant
<i>negáre</i>	to deny
<i>proibíre</i>	to forbid
<i>strappazzáre</i>	to use ill
<i>báttere</i>	to beat
<i>odiáre</i>	to hate
<i>scacciáre, mandár via</i>	to drive away, to send away
<i>perdonáre</i>	to pardon
<i>disputáre</i>	to dispute
<i>contrastáre</i>	to quarrel
<i>litigáre</i>	to plead
<i>protéggere</i>	to protect
<i>abbandonáre</i>	to forsake
<i>benedíre</i>	to bless
<i>maledíre</i>	to curse

Per gli Esercízj.

For Diversion or Exercise.

<i>Cantáre</i>	to sing
<i>córrere</i>	to run
<i>balláre</i>	to dance
<i>saltáre</i>	to jump
<i>giuocáre</i>	to play

sonáre

<i>sonáre la chilárre</i>	to play on the guitar
<i>sonáre 'l violino</i>	to play on the violin
<i>tirár di spáda</i>	to fence
<i>cavalcáre, montár a cavállo</i>	to ride on horseback
<i>giuocár alla pallacóda</i>	to play at tennis
<i>giuocár alle carte</i>	to play at cards
<i>giuocár a picchétto</i>	to play at picquet
<i>giuocár all' ómbra</i>	to play at ombre
<i>giuocár alla bassétta</i>	to play at basset
<i>giuocár a' dádi</i>	to play at dice
<i>guadagnáre, vincére</i>	to win
<i>pérdere</i>	to lose
<i>scomméttere</i>	to lay a wager
<i>risicáre</i>	to venture
<i>ésser páce</i>	to be quits
<i>scartáre</i>	to lay out
<i>mescoláre</i>	to shuffle
<i>alzáre</i>	to lift up
<i>trastullársi, divertírsi</i>	to divert one's self
<i>scherzáre</i>	to joke
<i>burlársi</i>	to laugh at
<i>motteggiáre</i>	to make one laugh
<i>stár in piédi</i>	to stand up
<i>inchinársi</i>	to stoop downwards
<i>giráre</i>	to turn
<i>fermársi, trattenérsi</i>	to stop

Per Comprare.

For Buying.

<i>Domandáre il prézzo</i>	to ask the price
<i>quánto vále?</i>	how much is it worth?
<i>quánto cósta?</i>	what does it cost?
<i>prezzoláre, fáre 'l prézzo,</i> <i>mercantáre</i>	to haggle
<i>misuráre</i>	to measure
<i>compráre</i>	to buy
<i>pagáre</i>	to pay
<i>offeríre</i>	to bid or offer
<i>sopraffáre, fár úna domán-</i> <i>da esorbitánte</i>	to exact

vénder

<i>vènder càro</i>	to sell dear
<i>vènder a buón mercáto</i>	to sell cheap
<i>prestàre</i>	to lend
<i>tórre in préstito, pigliár</i>	} to borrow
<i>in préstito</i>	
<i>impegnàre</i>	to pawn
<i>disimpegnàre</i>	to take out of pawn
<i>dàre</i>	to give
<i>ingannàre</i>	to cheat

Per la Chiésa.

For the Church.

<i>Andár alla chiésa</i>	to go to church
<i>pregár Iddío</i>	to pray to God
<i>comunicàrsi</i>	to receive the sacrament
<i>predicàre</i>	to preach
<i>ornàre</i>	to adorn
<i>battezzàre</i>	to baptize
<i>confermàre</i>	to confirm
<i>sonàre le campàne</i>	to ring the bells
<i>seppellìre</i>	to bury
<i>sotterràre</i>	to inter
<i>cantàre</i>	to sing
<i>inginocchiàrsi</i>	to kneel
<i>rizzàrsi, alzàrsi</i>	to rise

Per le Azióni di Movimento.

For the Actions of Motion.

<i>Andàre</i>	to go
<i>stàre, dimoràre</i>	to stand, to dwell
<i>venìre</i>	to come
<i>tornàre</i>	to return
<i>fermàrsi</i>	to stop or stay
<i>camminàre</i>	to walk
<i>córrere</i>	to run
<i>seguitàre</i>	to follow
<i>fuggìre</i>	to fly
<i>scappàre</i>	to escape
<i>partìre</i>	to depart

andár

<i>andár innánzi, avanzáre</i>	to advance
<i>andár in diétro, rinculáre</i>	to stand back
<i>allontanársi</i>	to be distant
<i>avvicinársi, appressársi, } accostársi</i>	to come near
<i>voltáre</i>	to turn
<i>casçáre, cadére</i>	to fall down
<i>sdrucioláre</i>	to slide
<i>fársi mále, ferírsi</i>	to hurt one's self
<i>giüngere, arriváre, or } giügnere</i>	to wound one's self
<i>incontráre, andár all' in- } contro</i>	to arrive
<i>entráre</i>	to go, to meet
<i>uscíre</i>	to go, or come in
<i>salíre, montáre</i>	to go, or come out
<i>scéndere</i>	to go, or come up
<i>trattenérsi, stár a bada,</i>	to go, or come down
<i>sedére</i>	to stand idle
<i>spasseggiáre</i>	to sit down
<i>andár a spásso, andár a } cammináre, a spasseg- giáre</i>	to take a walk
<i>affrettársi</i>	to go a walking
	to make haste

Azioni Manuáli.

Manual Actions.

<i>Lavoráre</i>	to work
<i>toccáre</i>	to touch
<i>maneggiáre</i>	to handle
<i>legáre</i>	to tie or bind
<i>sciórre, slegáre, sciógliere</i>	to untie
<i>attaccáre</i>	to tie
<i>staccáre</i>	to untie
<i>allentáre</i>	to let loose
<i>leváre, tógliere, tórre</i>	to take away
<i>pigliáre, préndere</i>	to take
<i>rubáre</i>	to steal
<i>raccógliere</i>	to gather up
<i>stracciáre, strappáre</i>	to tear

<i>presentáre, donáre</i>	to present, to give
<i>regaláre</i>	to make a present
<i>ricévere</i>	to receive
<i>stríngere, strígnere</i>	to crowd
<i>tenére</i>	to hold
<i>rómpere, spezzáre</i>	to break
<i>nascóndere</i>	to hide
<i>coprire</i>	to cover
<i>scoprire, manifestáre</i>	to discover
<i>sporcáre, insucidáre</i>	to dirty
<i>nettáre, pulíre, forbíre</i>	to clean
<i>stroffináre, stropficiáre, } fregáre }</i>	to rub
<i>tastáre</i>	to feel
<i>additáre, mostrár a dito</i>	to point with one's finger
<i>pizzicáre</i>	to pinch
<i>solleticáre</i>	to tickle
<i>sgraffiáre, graffiáre, & grat- [táre</i>	to scratch

*Azióni di memória e
d'immaginazióne.*

*Actions of the memory
and imagination.*

<i>Ricordársi</i>	to remember
<i>dimenticársi, scordársi</i>	to forget
<i>pensáre</i>	to think
<i>crédere</i>	to believe
<i>dubitáre</i>	to doubt
<i>sospettáre</i>	to suspect
<i>osserváre</i>	to observe
<i>avvertíre</i>	to take care
<i>conóscere, sapére</i>	to know
<i>figurársi, immaginársi</i>	to imagine
<i>bramáre, desideráre</i>	to wish
<i>speráre</i>	to hope
<i>temére</i>	to fear
<i>assicuráre</i>	to assure
<i>giudicáre</i>	to adjudge
<i>conchiúdere</i>	to conclude
<i>risólvare</i>	to resolve
<i>fíngere</i>	to feign
<i>intestársi</i>	to be conceited of
<i>ostinársi</i>	to be obstinate

adirár

<i>adirársi, andár in cóllera</i>	to fly into a passion
<i>pacificársi</i>	to be appeased
<i>ingannársi</i>	to mistake
<i>pérdere la tramontána, }</i>	to embroil one's self
<i>imbrogliársi</i>	
<i>avér per certo</i>	to be certain of
<i>avér súlla punta d'elle }</i>	to have it at one's finger's end
<i>dita</i>	
<i>ésser gelóso</i>	to be jealous

Per le Arti ed i Mestiéri.

For Arts and Trades.

<i>Dipíngere</i>	to paint or draw
<i>intagliáre, scolpíre</i>	to engrave
<i>disegnáre, far un diségn</i>	to design
<i>abbozzáre</i>	to draw a sketch
<i>ricamáre</i>	to embroider
<i>smaltáre</i>	to enamel
<i>indoráre</i>	to gild
<i>inargentáre</i>	to silver over
<i>incassáre</i>	to enlay
<i>inverniciáre</i>	to varnish
<i>stampáre</i>	to print
<i>legár un libro</i>	to bind a book
<i>lavoráre</i>	to work

Per l' Armáta.

For the Army.

<i>Far soldáti</i>	to raise soldiers
<i>toccháre, báttiere 'l tambúro</i>	to beat the drum
<i>sonáre la trombetta</i>	to sound the trumpet
<i>marciáre</i>	to march
<i>accámparsi</i>	to encamp
<i>alloggiáre</i>	to lodge
<i>montár a cavállo</i>	to get on horseback
<i>smontáre</i>	to alight
<i>far giornata, dar battaglia</i>	to give battle
<i>riportáre la vittória</i>	to gain the victory
<i>scompigliáre, disordináre</i>	to put in disorder
<i>sbaragliáre, sconfiggere</i>	to rout
<i>svaligiáre</i>	to plunder

saccheggíare

<i>saccheggiare</i>	to sack
<i>dare 'l guásto</i>	to lay waste
<i>circonvallare, stringere</i>	to blockade
<i>assediare</i>	to besiege
<i>dar un assálto</i>	to storm
<i>prénder d' assálto</i>	to take by storm
<i>far volár la mina</i>	to spring a mine
<i>sparare</i>	to fire
<i>capitolare</i>	to capitulate
<i>réndersi a pátti</i>	to surrender on terms
<i>cacciár mano alla spáda</i>	} to clap one's hand on one's sword
<i>ammazzare, uccidere</i>	
<i>dar quartiére</i>	to give quarter
<i>ferire</i>	to wound
<i>aprire la trinciéra</i>	to open the trenches
<i>sonár la raccólta</i>	to sound a retreat
<i>incalzare 'l nemíco</i>	to pursue the enemy

SHORT AND FAMILIAR PHRASES,

IN ITALIAN AND ENGLISH.

I.

I beg of you ?	<i>Vi prégo ?</i>
Give me.	<i>Dátemi.</i>
Do not give me.	<i>Non mi date.</i>
Bring me.	<i>Portátemi.</i>
Do not bring me.	<i>Non mi portáte.</i>
Some toast.	<i>Del páne arrostito.</i>
Some rolls.	<i>Dei panétti.</i>
Some butter.	<i>Del búrro, or butírrro.</i>
Some milk.	<i>Del látte.</i>
Some cream.	<i>Della créma.</i>
Some tea and coffee.	<i>Del tè e del caffè.</i>
Some chocolate.	<i>Della cioccoláta.</i>
Some water.	<i>Dell' acqua.</i>
Some wine.	<i>Del vino.</i>

Some

Some beer.
 Some meat.
 My hat.
 My cane.
 My shoes.
 His boots.
 My books.
 Yes, sir.
 No, madam.
 Good morning.
 Good evening.

Della birra.
Della carne.
Il mio cappello.
Il mio bastone.
Le mie scarpe.
I suoi stivali.
I miei libri.
Sì, signóre.
No, signóra.
Buón giòrno.
Buóna séra.

II.

I am not ready.
 After you.
 It is true.
 It is so.
 Here I am.
 Here we are.
 Here she is.
 Here he is.
 Believe me.
 Do not believe me.
 Lend me.
 Some money.
 Do me.
 This favour.
 This pleasure.
 Permit me.
 Where are you going?
 Where do you come from?
 I am going home.
 I come from church.
 I am going.
 Come (or go) up stairs.
 Go down.
 Come up.
 Wait for me here.
 Come here.
 Come (or go) down.

Non son pronto.
Dopo di voi.
E' véro.
Così è.
E'ccomi.
E'ccoci.
E'ccola.
E'ccolo.
Credétemi.
Non mi credéte.
Prestátemi.
Del danáro.
Fátemi.
Questo favóre.
Questo piacere.
Permettétemi.
Dove andáte?
Di dove veníte?
Vado a casa.
Véngo di chiésa.
Me ne vado.
Salíte le scale.
Andáte giù.
Veníte su.
Aspettátemi qui.
Veníte qua.
Scendéte.

III. How

III.

How do you do?	<i>Come státe?</i>
Well, I thank you.	<i>Béne, grázie.</i>
Not very well.	<i>Non tróppo béne.</i>
What ails you?	<i>Che còsa avète?</i>
I have a cold.	<i>Sono infreddáto.</i>
I have a head-ache.	<i>Mi duole il capo.</i>
I have a pain in my heart.	<i>Mi sènto male.</i>
That makes me ill.	<i>Questo mi fa nausea.</i>
I have the tooth-ache.	<i>Hò dolór di dènti.</i>
How long since?	<i>Da quando in qua?</i>
Since this morning.	<i>Da questa mattína.</i>
Since yesterday.	<i>Da jèri in qua.</i>
I have a sore throat.	<i>Hò male alla gola.</i>
You must keep in bed.	<i>Bisógna star in létto.</i>
And your sister?	<i>E vòstra sorélla?</i>
She has a head-ache.	<i>Ha mal di tésta.</i>
She has the gout.	<i>Ha la gotta.</i>
I am sorry for it.	<i>Me ne dispiáce.</i>
She is better.	<i>Sta mèglio.</i>
I am very glad of it.	<i>Me ne rallégro.</i>
Is she at home?	<i>E' ella in casa?</i>
I think not.	<i>Crédo di nò.</i>
I think so.	<i>Crédo di sì.</i>

IV.

I thank you.	<i>Vi ringrázio.</i>
Your most humble servant.	<i>Servitóre umilíssimo.</i>
I am yours.	<i>Padróne stimatíssimo.</i>
Your servant.	<i>Sérva vòstra.</i>
Without compliments.	<i>Senza cerimónie.</i>
Sit down.	<i>Accomodátevi.</i>
You are very civil.	<i>Siète molto civíle.</i>
You are very obliging.	<i>Siète molto compíto.</i>
Go and play.	<i>Andáte a divertírvi.</i>
Come, come.	<i>Vía, vía.</i>
Presently.	<i>Ora, ora.</i>
O how tiresome you are!	<i>Séi pur nojóso.</i>
You are very naughty.	<i>Siète molto cattívo.</i>
Leave me in peace.	<i>Lasciámi in páce.</i>
Let me alone.	<i>Lasciátemi stare.</i>

Don't

Don't stun me.
 Don't plague me.
 Go about your business.
 I come from there.
 Go away then.
 O! thank God.

Non mi stordire.
Non mi stordíte.
Andáte a spasso.
Ne vengo.
Andáte via dunque.
Oh! sia ringraziáto Iddío.

V.

Have you dined?
 Not yet.
 At what o'clock do you
 sup?
 At nine o'clock.
 I dine at five.
 And I at half past four.
 It is a convenient hour.
 Prepare breakfast.
 Eat something.
 I have no appetite left.
 I am very thirsty.
 Drink a glass of water.
 Have you breakfasted?
 It is too soon.
 You are still sleepy.
 Rise up quickly.
 Do not take the trouble.
 Shut the door.
 Open the window.
 It is open.
 Shut it then.
 You are in the right.
 He is in the wrong.
 Make haste.
 Go to bed.

Avéte prinzato?
Non ancóra.
A che ora cenáte?
Alle nove della seru.
Désino a cinque ore.
Ed io alle quáttro e mézza.
E un' ora cómoda.
Preparáte la colazione.
Mangiáte qualche còsa.
Non hò più appetíto.
Hò gran sete.
Bevéte un bicchiér d'acqua.
Avéte fatto colazione?
E' tróppo prèsto.
Siéte ancóra addormentáto.
Levatevi súbito.
Non v' incomodate.
Chiudéte la pòrta.
Apríte la finêstra.
E' apêrta.
Serrátela dunque.
Avéte ragióne.
Egli ha tórto.
Spicciátevi.
Andáte a lètto.

VI.

What is it o'clock.
 Tell me what it is o'clock.
 Do you know what o'clock
 it is?
 I do not know exactly.

Che ora è?
Dútemi che ora è.
Sapéte che ora è?

Non só precisaménte.

Look

Look at your watch.	<i>Guardáte al vóstro oriúolo.</i>
It is almost one o'clock.	<i>E' quasi un' ora.</i>
It has struck one.	<i>E' un' ora sonáta.</i>
It is a quarter past one.	<i>E' un' ora e un quarto.</i>
It is almost two.	<i>Son quasi le due.</i>
It is half past two.	<i>Sono le due e mézza.</i>
It has just struck two.	<i>Son due ore passáte.</i>
It is three quarters past two.	<i>Son le due e tre quarti.</i>
It is not three o'clock yet.	<i>Non sono ancóra le tre.</i>
What weather is it?	<i>Che témpo fà?</i>
It is fine.	<i>Fa bël témpo.</i>
It is bad weather.	<i>Fa cattívo témpo.</i>
It is gloomy weather.	<i>Fa un témpo tristo.</i>
The wind is changed.	<i>E' cambiáto il vénto.</i>
It will rain.	<i>Vuól pióvere.</i>
See the sun appears.	<i>Ecco che ésce il sole.</i>
Let us go and take a walk.	<i>Andiámo a spasso.</i>

VII.

Hear me.	<i>Ascoltátemi.</i>
Hear him.	<i>Ascoltátelo.</i>
Hear her.	<i>Ascoltátela.</i>
Look at them.	<i>Guardáteli.</i>
Tell him, her.	<i>Díte-gli (m.) le (f.).</i>
Show it me.	<i>Mostrátemelo.</i>
Let him know it.	<i>Fáteglielo sapére.</i>
Tell it him (or her).	<i>Díteglielo (m. ou f.).</i>
Do not look for it.	<i>Non lo cercáte.</i>
Do not speak to him.	<i>Non gli (m.) parláte.</i>
Tell her nothing.	<i>Non le (f.) díte niénte.</i>
Remember.	<i>Ricordátevi.</i>
Do you remember?	<i>Vi ricordáte voi?</i>
Take care of yourself.	<i>Badáte a voi.</i>
Stop.	<i>Fermátevi.</i>
Dress yourself.	<i>Vestítevi.</i>
Help me.	<i>Ajutátemi.</i>
Go away.	<i>Andátevene.</i>
I repent it.	<i>Me ne pénto.</i>
Thou shalt go	<i>Tu te n' andrái.</i>
He will be angry at it.	<i>Ei se ne sdegnerà.</i>
He will speak to us about it.	<i>Egli ce ne parlerà.</i>

He

He gave him two of them. *Gliéne diéde due.*
 He wrote it to him. *Gliélo scrísse.*
 He sent for them for him. *Gliéli fece veníre.*

VIII.

What are you doing? *Che state facéndo?*
 I am writing some letters. *Stò scrivéndo delle lèttère.*
 Have you been at the play? *Siéte stato al teátro?*
 I have not been there. *Non vi sono stato.*
 What did they perform yesterday? *Che si rappresentò jèri?*
 Look at the bill. *Guardáte al cartéllo.*
 Do you like tragedy. *Vi piácciono le tragédie?*
 No, I like comedy. *No, mi piácciono le comédie divertévoli.*
 Do you like operas? *Vi piácciono le Opere in música?*
 O yes, very much. *Oh, sì, moltíssimo.*
 Did you amuse yourself well? *Vi siéte bén divertíto?*
 Who is the first singer? *Chi è il primo uómo?*
 And the first actress? *E la prima dónna?*
 What parts did they play? *Che parte facévano?*
 Who is the first violin? *Chi è il primo violíno.*
 He plays well on the flute. *Suóna bène il flaúto.*
 He plays like a professor. *Lo suóna da maéstro.*
 Have you heard Catalani? *Ha ella sentíto la Cataláni?*
 What do you think of Pasta? *E come le piace la Pasta?*

IX.

Where do you dine to-day? *Dove pranzáte óggi?*
 I dine out. *Pranzo fuóri di casa.*
 With much pleasure. *Con molto piacére.*
 There are so many things. *Vi sono tante cose.*
 There were so many people. *V' éra tanta gènte.*
 My father will be there. *Vi sarà mio padre.*
 My friend is not there. *Il mio amíco non v' è.*
 Send him word. *Fáteglielo dire.*

I think

I think he is gone out.	<i>Crédo che sia fuóri.</i>
I shall go to your house.	<i>Verrò da voi.</i>
If I had known it yesterday.	<i>Se lo sapéva jéri.</i>
If you knew that.	<i>Se sapeste che.</i>
I would if I could.	<i>Vorrèi se potessi.</i>
I could if I would.	<i>Potrèi s' io volessi.</i>
You need not tell it me.	<i>Non occórre che me lo diciáte.</i>
I cannot help it.	<i>Non pòsso farci nulla ou non sapréi che farci.</i>
You may stay at home.	<i>Bisógna restáre in casa.</i>
I will tell you.	<i>Vi dirò.</i>
I am going to write.	<i>Stavo per iscrivere.</i>
I have just been eating.	<i>Hò già mangiáto.</i>
Who does this belong to?	<i>Di chi è questo?</i>
It is mine, it is his, &c.	<i>E' mio, è suo, &c.</i>
It is our turn to speak.	<i>Tocc' a noi a parláre.</i>
It is my turn to deal.	<i>Tocc' a me a far le carte.</i>

X.

You are more learned than I.	<i>Voi síte più sapiénte di me.</i>
Do not be angry (or sorry) for it.	<i>Non ve ne dispiáccia.</i>
I am rather poor than rich.	<i>Son più póvero che ricco.</i>
It is better to laugh than to cry.	<i>E' mégljo rídere che pián-gere.</i>
It is better late than never.	<i>E' mégljo tardì che mái.</i>
He is taller than him.	<i>Egli è maggiór di lui.</i>
He is very clever.	<i>Ha molto ingegno.</i>
Every body says so.	<i>Ognún lo dice.</i>
They were near fifty.	<i>Erano da cinquánta in circa.</i>
Stay with me.	<i>Restáte meco.</i>
Tell him from me.	<i>Dítegli da parte mía.</i>
Let us have a game.	<i>Giuochiámo una partíta.</i>
Cut a part.	<i>Tagliátene una parte.</i>
He is of a very strong party.	<i>Egli è d'un partito fortis-simo.</i>
Draw near the fire.	<i>Avvicinálevi al fuóco</i>

They

They say so.	<i>Si dice così.</i>
One says what one thinks.	<i>Si dice quel che si pensa.</i>
They do not say so.	<i>Non si dice questo.</i>
Speaking of you.	<i>Parlando di voi.</i>
I think I see you.	<i>Parmi di vedervi.</i>
It seems to me so natural.	<i>Mi par tanto naturale.</i>
He did all that was bid him.	<i>Fece quanto gli fu detto.</i>
I saw my parents.	<i>Ho veduto i miei genitori.</i>
I saw them this morning.	<i>Gli ho veduti stamattina.</i>
I wanted to tell them.	<i>Volévo dir loro.</i>
You know as much about it as I.	<i>Ne sapéte quanto me.</i>
You speak as I do.	<i>Voi parlate come me.</i>
I know it as well as you.	<i>Io lo so bene quanto voi, or al par di voi.</i>
The prince is not so powerful as the king.	<i>Non è tanto potente un principe, quanto un re.</i>
How does Mr. N—— do?	<i>Come sta il Signór N.?</i>
He is just gone out.	<i>E' uscito di casa in questo momento.</i>
As for Mr. N—— he is not well.	<i>In quanto al Signór N. non istà bene.</i>
Yesterday he was perfectly well.	<i>Jéri stava a maraviglia.</i>

FAMILIAR DIALOGUES.

DIALOGHI FAMILIARI.

DIALOGUE I.

DIALOGO I.

GOOD morrow, sir.	<i>BUON giòrno, signóre</i>
Good night, sir.	<i>Buóna sèra, signóre</i>
How do you do, sir?	<i>Cóme sta, signóre</i>
Well; not very well; so so.	<i>Bène; non tróppo bène; così così</i>

Very

Very well to serve you.
 At your service
 I am obliged to you, sir.
 I thank you.
 How does your brother do?
 He is well.
 He will be glad to see you.
 I shall have no time to see
 him to-day.
 Be pleased to sit down.
 Give a chair to the gentle-
 man.
 There's no occasion.
 I must go to pay a visit in
 the neighbourhood.
 You are in great haste.
 I will be back presently.
 Farewell, sir.
 I am glad to see you in
 good health.
 I am your servant.
 Your most humble servant.
 Your servant.
 Your most humble servant.

Beníssimo per servírla.
Al súo servízio.
Le sónò obbligato, signóre.
La ringrázio.
Cóme sta súo fratèllo.
Sta bène.
Avrà gústo di vedér-la.
Non avrò témpo di vedér-lo
óggi.
Ségga, signóre.
Dáte una sèdia al signóre.
Non è necessáριο.
Bisógna che vada a far
úna vísita qui vicíno.
E' móltò affrettáta, signóre.
Tornerò adéssò adéssò.
Addio, signóre.
Ho gran gústo di vedér-la
in buóna salúte.
Sérvo súo.
Umilíssimo sérvo súo?
Sérva súa.
Umilíssima sérva súa.

DIALOGUE II.

To make a Visit in the
 Morning.

WHERE is your master?
 Is he asleep still?
 No, sir, he is awake.
 Is he up?
 No, sir, he is in bed.

What a shame 'tis to be in
 bed at this time of day!
 I went to bed so late last
 night I could not rise
 early this morning.
 What did you do after
 supper?

DIALOGO II.

Per far una Visita la
Mattina.

DOV' è il túo padróne?
Dórme ancóra?
Signór no, è svegliáto.
E' egli leváto?
Signór no, sta ancora a
létto.
Che vergógna di star a létto
a quèst' óra!
Andái jèri a létto tánto
tardi, che non ho potúto
levármi a buón' óra.
Che si féce qui dópo cèna?

We

We danced, we sang, we
laugh'd, we play'd.

At what game?

We play'd at picquet with
the knight.

What did the rest do?

They play'd at chess.

How grieved am I, I did
not know it.

Who won? who lost?

I won ten pistoles.

Till what hour did you
play?

Till two in the morning.

At what o'clock did you
go to bed?

At three, half an hour
after three.

I don't wonder at your
rising so late.

What's o'clock?

What do you think it is?

Scarcely eight, I believe,
yet.

How! eight! It has struck
ten!

Then I must rise with all
speed.

*Si ballò, si cantò, si ríse, si
giuocò.*

A che giuóco?

*Giucámmo a picchétto col
signór cavalière.*

Che fécono gli álttri?

Giucárono a scácchi.

*Quánto mi dispiáce di non
avérlo sapúto.*

*Chi ha vinto? Chi ha per-
duto?*

*Ho guadagnáto dieci dóp-
pie.*

*Fin a che óra avete giuo-
cáto?*

*Fín álle due dopo mézza-
nótte.*

*A che óra siéte andáto a
létto?*

Alle tre, alle tre e mézza.

*Non mi maraviglio che vi
leviáte cosí tardi.*

Che óra è?

Che óra credéte che sia?

*Crédo che non siano ancóra
le ótto.*

*Cóme le ótto! sóno suonáte
le diéci!*

*Bisógna dúnque che mi lévi
quánto prima.*

DIALOGUE III.

To dress one's self.

WHO is there?

What will you please to
have, sir?

Be quick, make a fire,
dress me.

There is a fire, sir.

Give me my shirt.

DIALOGO III.

Per vestirsi.

CHI è là?

Che cománda, signóre?

*Sù sù, préstò, fáte fuóco
vestítemi.*

Il fuóco è acceso, signóre.

Dátemi la mia camícia.

It

It is here, sir.

'Tis not warm, 'tis quite cold.

If you please, sir, I'll warm it.

No, no; bring me my silk stockings.

They are torn.

Darn them a little, or get them mended.

I have given them to the stocking-mender.

You have done right—

Where are my slippers?

Where is my night-gown?

Comb my hair.

Take another comb.

Give me my handkerchief.

There's a clean one, sir.

Give me that which is in my pocket.

I gave it to the washer-woman, it was dirty.

Has she brought my linen?

Yes, sir, there wants nothing.

What clothes will you wear to-day?

Those I wore yesterday.

The tailor will bring your cloth suit presently.

Somebody knocks, see who it is.

Who is it.

It is the tailor.

Let him come in.

E'ccola, signóre.

Non è càlda, è ancóra frèdda.

Se vuole, la scaldèrò.

No no; portátemi le mie calzétte di sèta.

Sóno ròtte.

Dáteci un púnto, o fátele acconciáre.

Le ho dáte alla cnciacalzétte.

Avéte fátto béne. Dove sóno le mie pianélle?

Dov' è la mia zimárra?

Pettinátemi.

Pigliáte un altro péttine.

Dátemi 'l mio fazzolétto.

E'ccone uno pulito, signóre.

Dátemi quel ch' è nèlla mia saccóccia.

L' ho dato álla lavandája, éra spórcò.

Ha portáto la mia bianchería?

Signór sì, non ci mánca niénte.

Che vestito metterà V. S. óggi?

Quello ch' avéva jéri.

Il sartóre dève portár préstò quello di pánno.

Sì picchia, vedéte chi è.

Chi è?

E' 'l sartóre.

Fátelo entráre.

DIALOGUE IV.

The Gentleman and the Tailor.

DO you bring my suit of clothes?

Yes, sir, here it is.

You make me wait a great while.

I could not come sooner.

It was not finished.

The lining was not sewed.

Will you be pleased to try the coat on?

Let's see whether it be well made.

I believe it will please you.

It seems to me to be very long.

They wear them long now.

Button me.

It is too close.

To fit properly it ought to be close.

Are not the sleeves too wide?

No, sir, they fit very well.

This suit becomes you extremely well.

It is too short, too long, too wide, too narrow.

Pardon me, sir, it fits very well.

How do you like my trimming?

'Tis very fine and rich.

What did these ribbons cost a-yard?

I paid a crown.

DIALOGO IV.

Il Gentiluomo ed il Sartóre.

PORTA' TE forse il mio vestito?

Sì, signóre, éccolo quì.

Vi fate aspettár molto.

Non ho potuto venir più presto.

Non éra finito.

La fodera non éra cucíta.

Vuóle prováre il vestito, signóre?

Vediámó s' è ben fáto.

Crédo che V. S. ne sarà conténta.

Mi páre molto lúngo.

Si pórtano lúngi addéssó.

Abbottonátemi.

Mi strínge tróppo.

Per ésser ben fáto bisogna che sia giústó.

Le mániche non sono tróppo lárge?

Signórno, stánno beníssimo.

Quest' ábito le sta beníssimo.

E tróppo córto, tróppo lúngo, tróppo lárgo, troppo strétto.

V. S. mi perdóni, le sta béne.

Che díte del mio fornimento?

E' bellíssimo, è ricchíssimo.

Quánto cóstano al bráccio quéstí nástri?

Li ho pagáti uno scúdo.

That's

That's not too much, 'tis cheap.

Where is the rest of my cloth?

There is not a bit left.

Have you made your bill?

No, sir, I had not time.

Bring it to-morrow, I will pay you.

DIALOGUE V.

To go to Breakfast.

BRING us something for breakfast.

Yes, sir, here is tea and coffee.

Do you choose some bread and butter?

Yes, bring it, we will cut some slices of it.

Bring some cold meat, and some eggs.

Set the ham on the table.

Lay a napkin on the table.

Give us plates, knives, and forks.

Give the gentleman a chair.

Sit down, sir; sit by the fire.

I am not cold, I am very well here.

Let us see whether the tea is good.

Give me that cup.

Taste that coffee, pray.

How do you like it? what say you to it?

Non è troppo, non son cari.

Dov' è 'l résto del mio pánno?

Non v'è niénte affatto d'avánzo.

Avéte fáto 'l vóstro cónto?

Signór no, non ho avúto 'l témpo.

Portátelo dománi, vi pagherò.

DIALOGO V.

Per far Colezióne.

PORTA' TECI qualche cosa da far colezióne.

Signór sì; ecco tè e caffè.

Comanda signóre che pórti pane e butirro.

Sì, portátene; ne taglierémo delle fette.

Portate della carne freddá, e delle uova.

Mettete del prosciútto in távola.

Mettéte úna salvietta sópra la távola.

Dáteci tóndi, coltèlli, e forchétte.

Dáte úna sédia al signóre.

Segga, signóre; si métti vicíno al fuóco.

Non 'ho frédde, sto benissimo quí.

Vediámo se 'l te è buóno.

Dátemi quélla tazza.

Di grázia, assággi quéstó caffè.

Che gliene páre? che ne dice?

It

It is not bad, it is very good.

Here is the toast, take away this plate.

Eat some toast.

I have eaten some, it is very good.

Give me some more coffee, sir.

Sir, I thank you.

Give the gentleman some tea.

I had some just now.

The toast was very good.

It was toasted a little too much.

You do not eat.

I have eaten so much, I shall not be able to eat any dinner.

You only jest, you have eaten nothing at all.

I have eaten very heartily both of the bread and butter, and toast.

DIALOGUE VI.

At dinner.

AT what o'clock do you dine?

Dinner is generally on table at six.

I think that hour is fitter for supper than dinner.

Yes, it is true; but it is a very convenient hour for gentlemen and merchants.

Shall you have much company to-day?

Non è cattivo, è squisito.

Ecco il pan tostato, levate questo piatto.

Mangi del pan tostato.

Ne ho mangiato, è buonissimo.

Mi dia dell' altro caffè.

La ringrazio, signóre.

Dáte del tè al signóre.

Ne ho avuto adesso.

Il pan tostato era buonissimo.

E'ra un tantino troppo cotto.

V. S. non mangia.

Ho mangiato tanto, che non potrò pranzare.

V. S. burla, ha mangiato niente.

Ho mangiato benissimo del pane e butirro, e del pan tostato.

DIALOGO VI.

Pranzo.

A CHE ora pranza ella?

Generalmente il pranzo è in tavola alle sei.

Mi par che a quell' ora sia piuttosto tempo da cena che da pranzo.

Sì, è vero; ma è un' ora molto comoda pei Signori ed i negozianti.

Vi sarà molta gente oggi a pranzo?

Q

No,

No, there will be only you, my wife, the doctor, and I.

Have you always a doctor to dine with you?

No, sir; it is only through friendship.

I have more appetite to-day than usual.

Well, we are going to have dinner served up immediately.

Francis, lay the cloth.

Put on a cleaner cloth.

Bring up the plates, knives, and forks.

Rinse the glasses,

Prepare some napkins too.

Where are the silver salts?

Dust that sideboard: don't you see that it is quite covered with dust?

Make haste, tell the cook to send up the dinner as soon as it is ready.

First, put some chairs round the table.

Ladies and gentlemen, dinner is on table.

Please to sit next to the lady.

Much obliged to you.

Do you like rice soup with fowl broth?

Yes; but I like it much better in the Venetian way, with parmesan cheese.

No; non vi sarà altri che lei, mia moglie, il medico ed io.

Usa ella forse di pranzar sempre in compagnia d'un medico?

No, signóre; è solamente per amicizia.

O'ggi mi sento appetito più del solito.

Ebbéne, ora farémo portár in távola.

Francesco, apparecchiáte.

Mettéte una továglia più pulíta.

Portáte su tondi, coltèlli e forchétte.

Sciacquáte i bicchiéri.

Preparáte anche delle salviétte.

Dove son le saliére d'argénto?

Ripulíte quella credénza: non vedéte ch' è tutta copérta di pólvore?

Préstó, dite al cuóco che mandi in távola súbito che sarà pronto.

Mettéte prima delle sédie intorno alla távola.

Signóri, il pranzo è servíto, or è in távola.

Favorisca sedére qui accanto alla Signóra.

Grázie infiníte.

Le piace la minéstra di riso cótto nel bródo di póllo?

Sì; ma mi piace molto più alla Veneziana col cácio parmigiáno.

I will

I will give you a slice of this boiled beef, which seems very tender.

I do not think it is done enough.

But, my dear friend, when meat is too much done, it loses its flavour; it becomes like tow.

No matter, I will eat some roast beef.

There is also some fried fish, if you do not like meat.

Favour me rather with some of that pigeon pie.

Immediately: here is some salad too.

O! what a fine lettuce!

Will you have an anchovy in it?

Willingly, your oil is excellent; where do you get it?

An Italian merchant, a friend of mine, furnishes it to me in small boxes of thirty bottles each.

To make a good salad, it is absolutely necessary to have oil of the best quality, and vinegar made from wine, as I perceive your's is.

But, sir, you do not drink.

O! yes, I had forgot it; I will take a glass of wine, with all my heart.

Will you have red or white?

I will first take a glass of beer.

Le darò una fetta di questo lessò, che mi par molto ténero.

Non mi par còtto abbastanza.

Ma, caro amico, quando la carne è tróppo còtta, non ha più gusto, divénta stoppa.

Non impórta, mangerò del manzo arrósto.

V'è anche del pesce fritto, se la carne non le piace.

Mi favorisca piuttósto di quel pasticció di piccióni.

Súbito; écco qui anche dell' insaláta.

Oh che bella lattúga!

Vuole mettervi un' alicé?

Volontieri: il suo oglio è eccellente; dove lo fa prendere?

Me lo fornisce per cassette di trenta fiaschetti caduna uno spedizioniere Italiano mio amico.

Per fare una buona insalata è indispensábile che l'olio sia della miglior qualità e che l'aceto sia di vino, come m'avvedo che è 'l suo.

Ma, signóre, ella non beve.

Oh! sì, me n' éro scordáto; beverò volentiéri un bicchiér di vino.

Vuól ella del rosso o del bianco?

Prenderò prima un bicchiér di birra.

- Help yourself as you please.
 Your health, sir.
- Thank you, sir.
 What do you think of it?
 What do you say to this wine?
- It is not bad : on the contrary, it is excellent.
 Taste now a glass of this other.
- O! this is delicious, and it is much older than the other.
- It is so : I have had this more than ten years in my cellar.
- It cannot be denied that Port is a very good wine.
- Now we will have on table a fine roasted bird, which I do not know how to name in Italian.
- In Italian they call it *galinaccio*, or *pollo d' India*, and in Tuscany, *tacchina*.
- Help yourself, for I know that you carve very well.
- No, indeed ; I am not expert at it.
- Will you give me leave to assist you?
- If you please ; but I beg of you to attend to the lady first.
- Shall I help you to a bit of the breast?
- I beg your pardon, if
- Si sérvà come vuóle.*
- Beverò alla sua salute ; evviva.*
- Evviva, grázie.*
- Che gliéne pare? cosa dice di questo vino?*
- Non è cattivo ; anzi squisito.*
- Assaggi adéssò un bicchiér di quest' altro.*
- Oh questo sì ch' è una delizia, ed è molto più vecchio dell' altro.*
- E' vero ; son più di diéci anni che l' ho in cantína.*
- Non si può negáre che il vin di Pórto non sia un gran buón vino.*
- Or ora porteranno in távola un béll' uccéllo arrósto, che non sapréi come chiamare in Italiáno.*
- In Itália lo chiámáno galinaccio, o pollo d' India, e in Toscána, tacchina.*
- Si sérvà da sè, perchè so che élla trincia a maraviglia.*
- No, davvero ; io non ci ho tróppo buóna mano.*
- Mi permette di servirla?*
- Mi farà grazia ; ma la supplico di servir prima la signóra.*
- Vuol che le dia un pezzo di petto?*
- Scusi, poichè vuol favo-*
 since

you will favour me, I will beg of you to cut me a wing.

With pleasure: I will also give you a little of the stuffing.

You will oblige me; but give me also a little of the gravy.

James, a spoon; bring also a salt-cellar; don't you see that we have neither salt nor pepper?

Change these plates, and bring the second course.

Bring the fruit.

Here are some fine cherries.

They are beautiful; I would rather eat some of those strawberries and raspberries.

Take some of these currants, some gooseberries, and one of these fine peaches.

At this season apples are no longer good.

That is a winter fruit.

Oranges, however, are always good, when juicy.

In England fruit is not so plentiful as in Italy.

Pray do not bring it to my memory; for, when I think on those figs, those grapes, and above all, the water-melons, my mouth waters.

Well, let us not think any

rirmi, la pregherò di tagliarmi un' ala.

Con piacere: le darò anche un poco del ripieno.

Mi farà grázia; ma mi dia anche un po' d'intinto.

Giacomino, un cucchiajo; portate anche una saliera: non vedete che non abbiamo nè sale nè pepe?

Cambiate questi piatti, e portate il secondo servizio.

Portate in tavola le frutta.

Ecco qui delle belle ciriége.

Son bellissime; mangerò piuttosto quattro di quelle fragole e di quei lampóni.

Prenda anche del ribes, dell' uva spina, ed una di queste belle pêsche.

Le mele in questa stagione non sono più buone.

E' un frutto d' inverno.

Le arance, per altro, son sempre buone tutto l' anno quando son sugóse.

In Inghiltérta le frutta non sono così abbondanti come in Itália.

Per carità, non me ne rinfreschi la memoria; chè quando penso a quei fichi e a quell' uva, e soprattutto ai cocómeri, mi viene l'acquolina in bocca.

Via, non vi si pensi più, more

more about it; let us go and take a turn in the garden.

DIALOGUE VII.

To speak Italian.

HOW goes on your Italian?

Are you much improved in it now?

Not much; I know scarcely any thing.

It is said, however, you speak it very well.

I wish it were true.

Those that say so are much mistaken.

I assure you I was told so.

I can say a few words which I have learnt by heart.

And so much as is necessary to begin to speak.

The beginning is not all, you must make an end.

Be always speaking, whether well or ill.

I am afraid of making mistakes.

Never fear; the Italian language is not difficult.

I know it; and that it possesses many graces.

It is true; and especially from the mouth of a lady.

How happy should I be, if I were master of it.

Application is the only way of learning it.

andiamo a far una passeggiata nel giardino.

DIALOGO VII.

Per parlar Italiáno.

COME va l' Italiáno?

V. S. vi ha quest' ora fatti molti progressi?

Non troppo, non so quasi niente.

Si dice, però, che V. S. parli benissimo.

Iddio volésse che fósse véro!

Quéi che lo dicono s'ingannano molto.

La assicúro che m' è stato detto.

Pósso dir alcúne parole che so a mente.

E quánto básta per cominciar a parláre.

Il cominciáre non é il tutto, bisógna finire.

Parli sémpre, o béne o mále.

Témo di far erróri.

Non téma, signore; la lingua Italiána non è difficile.

Lo so, e so che ha molta leggiadria.

E' véro, e particolarmente nella bócca delle Signore.

O quanto sarei contento se la sapéssi.

Per impararla bisógna studiáre.

How

How long have you been learning?

Scarcely a month yet.

What books do you use?

I have Veneroni's Italian and English Grammar; and Biagioli's in Italian and French.

What Dictionaries?

Bottarelli's in Italian, French, and English; Baretti's Italian and English; and Graglia's small Dictionary. — I also use Bottarelli's Exercises.

What Authors do you read?

At present I read Goldoni's Select Comedies; Soave's Moral Tales; and Metastasio.

What is your master's name?

His name is —

I have known him a great while.

He has taught several friends of mine.

Does not he tell you that you must constantly speak Italian?

Yes, he often tells me so.

Why do you not talk then?

Who will you have me talk with?

With those that shall talk to you.

I wish to talk, but dare not.

You must not be afraid, you must be bold.

Quánto témpo è che V. S. la studia?

Non è ancóra un mèse.

Di che libri si serve?

Ho la grammatica Italiana ed Inglese di Veneroni; e quella di Biagioli in Italiano e Francese.

Che Dizionarj?

Quelli di Bottarelli in Italiano, Francese ed Inglese; quello di Baretti, in Italiano ed Inglese; ed il piccolo Dizionario di Graglia.—Mi servo degli Esercizj di Bottarelli.

Che Autori legge?

Adésso leggo le Commedie Scelte di Goldoni; le Novelle Morali di Soave, e Metastasio.

Cóme si chiáma 'l suo maéstro?

Si chiáma 'l signór —

E' un pézzo che lo conósco.

Ha insegnáto a mólti de' miei amíci.

Non le díce che bisogna parlár sempre Italiáno?

Signór sí, melo díce spésso.

Perchè dúnque non párla?

Con chi vuol ch'io párlì?

Con quéi che le parleránno.

Vorréi parláre, ma non ardisco.

Non bisógna temére, bisógna ésser ardíto.

DIALOGUE VIII.

Of the Weather.

WHAT sort of weather is it?

It is fine weather.

It is bad weather.

Is it cold? is it hot?

Is it not cold? is it not hot?

Does it rain? does it not rain?

I do not believe it.

The wind is changed.

We shall have rain.

It will not rain to-day.

It rains, it pours.

It snows.

It thunders.

It hails.

It lightens.

It is very hot.

Did it freeze last night?

No, sir, but it freezes now.

It appears to me to be a great fog.

You are not mistaken, it is true.

You have caught a violent cold.

I have had it this fortnight.

'Tis the fruit of the season.

What's o'clock.

'Tis early, 'tis not late.

Is it breakfast time?

'Twill be dinner-time immediately.

What shall we do after dinner?

We'll take a walk.

DIALOGO VIII.

*Del Tèmpo.**CHE tèmpo fa?**Fa bel tèmpo.**Fa cattivo tèmpo.**Fa frèddo? fa caldo?**Non fa frèddo? non fa caldo?**Piòve? non piòve?**Non lo credo.**Il vénto è cambiàto.**Avrémo délla pióggia?**Non piovèrà oggi.**Piòve, dilúvia.**Névica.**Tuóna.**Grándina.**Lampéggia.**Fa móltto caldo.**Ha geláto sta nótte?**Signór no, ma géla adéssò.**Mi par che faccia úna gran nébbia.**V. S. non s'ingánna, è véro.**V. S. è móltto infreddáto.**Sóno quíndici giòrni che sóno infreddáto.**Sóno frútti della stagíone.**Che óra è?**E' di buón' óra, non è tárdi.**E' tèmpo di far colezióne?**Sarà présto tèmpo di desinàre.**Che farémo dópo pránzo?**Andrémo a spássò.*

Let's

Let's take a turn now.

*Andiamo a far un giro
adesso.*

We must not go abroad
this weather.

*Non bisogna uscir per qués
to tempo.*

DIALOGUE IX.

DIALOGO IX.

Of the Charms of a young
Lady.

*Delle Bellézze d'una Si-
gnorina.*

THERE's a beautiful
young lady.

*E'CCO una bella signo-
rina.*

She is finely shaped.

E' ben fatta.

She is charming, she is
pretty.

E' vezzosa, è leggiadra.

Do you know her?

La conoscete?

I do not know her.

Non la conosco.

She has fine eyes.

Ha begli occhi.

I never saw a better shape.

*Non ho mai veduto una più
bella vita.*

She has an easy carriage.

E' disinvolta.

She has a noble mien.

Ha un aspetto nobile.

The shape of her face is
well proportioned.

*Il contórno del suo viso è
ben fatto.*

Her cheeks are plump and
delicate.

*Le sue guance sono pienotte
e delicate.*

Her mouth is little, and
red.

*La sua bocca è picciola, e
vermiglia.*

Her nose well made.

Il naso ben fatto.

Have you taken notice of
her complexion?

*Avete osservato la sua car-
nagione?*

It is the finest in the world.

*E' 'l più bel colóre del
móndo.*

A complexion fair, and
lively.

*Una carnagione biànca, e
vivace.*

What white hands she has!

Che belle máni che ha!

The white and vermilion
of her cheeks shame the
lilies and the roses.

*Il bianco e vermiglio del suo
viso fanno, senza dubbio,
tórto ai gigli ed alle róse.*

She has teeth as white as
snow.

*Ha i dénti biànchi cóme la
néve.*

It may be said that she's
a fair beauty.

*Si può dire ch' è una bella
bióndina.*

She is the finest brown woman one can see.

She has a noble gait.

She has a sprightly countenance.

She has exquisite features.

She is greatly extolled for her beauty.

I think she has a great deal of wit.

Beauty may be seen, but not wit.

They say her wit is equal to her beauty.

Then she is an epitome of all perfections.

E' la più bella brúnetta che si pòssa vedére.

Cammina con bel gárbo.

Ha úna fisonómia spiritósa.

Ha fattézze vághe.

E' móltó commendáta per la súa bellézza.

Crédo che ábbia móltó spírito.

Ben si può vedére la bellézza, ma lo spírito no.

Si dice che sia altrettanto spiritosa che bella.

E' dúmque un compéndio di tutte le perfezioni.

DIALOGUE X.

To inquire after news.

WHAT news is stirring?

Do you know any?

I have heard none.

What is the talk of the town?

There's no talk of any thing.

Have you heard no talk of war?

I have not heard any thing of it.

There's a talk however of a siege.

It was reported so, but it is not true.

On the contrary, there's a talk of peace.

Do you think we shall have peace?

I believe so.

What say they at court?

DIALOGO X.

P *er domandár quel che si dice di Nuóvo.*

CHE si dice di nuóvo?

Sapéte niénte di nuóvo?

Non ho intéso niénte.

Di che si párla?

Non si párla di niénte.

Avéte sentíto dire che avrémo la guérra?

Non ne ho intéso parláre.

Si párla però d' un asséδιο.

Si dicéva, ma non è véro.

Al contrário, si parla di pace.

Credéte che avrémo la páce?

Crédo di sì.

Che si dice in córte?

They

They talk of a secret expedition.

When do they think the king will set out?

'Tis not known. They do not say when.

Where do they say he'll go?

Some say into Flanders, others into Germany.

And what says the Gazette?

I have not read it.

Is what is reported of Mr. — true?

What of him?

They say he's mortally wounded.

I should be sorry for that; he's a worthy man.

Who wounded him?

Mr. — in a duel.

Is it known why?

The report is, a quarrel at the Opera.

I do not believe it. Nor I neither.

However, we shall soon know the truth.

Is the newspaper come in?

Does it mention the duel?

No—not a word about it.

Then let us hope there is no truth in the report.

Si parla d' una spedizione segreta.

Quando si crede che partirà il re?

Non si sa. Non si dice.

Dove si dice che andrà?

Chi dice in Fiandra, chi in Germania.

E la Gazzetta che dice?

Non l' ho letta.

Sarebbe véro quel che si dice del Sig. —?

Che sene dice?

Si dice che sia ferito a morte.

Mi dispiacerébbe, perchè è un galantuomo.

Chi l' ha ferito?

Il Signor — in un duello.

Si sa perchè?

Corre voce che sia per una disputa all' Opera.

Non lo crédo. Nemmen io.

Comunque sia, si saprà presto.

E' arrivata la gazzetta?

Parla del duello?

No—non ne dice parola.

Dunque speriamo che sia un falso rapporto.

DIALOGUE XI.

DIALOGO XI.

To inquire after one.

Per domandare d' uno.

WHO is that gentleman that spoke to you a little while ago?

CHI è quel signore che vi parlava poco fa?

He

He is a German.

I took him for an Englishman.

He came from Saxony.

He speaks French very well.

He speaks French like the French themselves.

The Spaniards take him for a Spaniard, the English for an Englishman.

It is difficult to be conversant in so many different languages.

He has been a long time in those countries.

Have you known him for any time?

About two years.

He has a noble air, he has a good mien.

He is a genteel person.

He is neither too tall, nor too short.

He is handsome, he is well shaped.

He plays upon the flute, the guitar, and several other instruments.

I should be very glad to know him.

I will bring you acquainted with him.

Where does he live?

He lives just by.

When will you have us go and wait on him?

Whenever you please, for he is my intimate friend.

It shall be when you have leisure.

E' un Tedesco.

Lo credéva Inglese.

E' della parte di Sassonia.

Parla benissimo Francese.

Parla Francese come un Francese.

Gli Spagnuoli lo prendono per uno Spagnuolo, e gl' Inglese per un Inglese.

E' pur difficile d'esser pratico in tante lingue così differenti.

E' stato un pezzo in quei paesi.

E' un pezzo che lo conosce?

Sono due anni incirca.

Ha un aspetto nobile, ha un'aria da galantuomo.

E' di bella presenza.

Non è nè troppo grande, nè troppo piccolo.

E' ben fatto, ed ha un bel portamento.

Suona 'l flauto, la chitarra, e molti altri strumenti.

Avrei a caro di conoscerlo.

Vene procurerò la conoscenza.

Dove sta di casa?

Sta così vicino.

Quando volete che andiamo a riverirlo?

Quando vi piacerà, perchè è amico mio intrinseco.

Sarà quando avrete tempo.

We'll

We'll go to-morrow morning, *V' andrémo domattina.*
 I shall be obliged to you. *Ve ne sarò obbligato.*

DIALOGUE XII.

DIALOGO XII.

To write.

Per iscrivere.

GIVE me a sheet of paper,
 a pen, and a little ink.

*DA'TEMI un fóglio di
 carta, una penna ed un
 poco d' inchiostro.*

Step into my closet, you'll
 find on the table what-
 ever you want.

*Entráte nel mio gabinétto,
 troverete sopra la tavola
 quanto vi farà di bisò-
 gno.*

There are no pens.

Non vi sono penne.

There are a great many in
 the ink-stand.

*Vene sono molte nel cala-
 májo.*

They are good for nothing.

Non vágliono niente.

There are some others.

E'ccone delle altre.

They are not made.

Non sono temperate.

Where is your penknife?

Dov' è'l vostro temperino?

Can you make pens?

Sapete temperar le penne?

I make them my own way.

Le tempero a módo mio.

This is not bad.

Questa non è cattiva.

While I finish this letter,
 do me the favour to
 make a packet of the
 rest.

*Mentre finisco questa lét-
 tera, favoritemi di far
 un piégo di quelle altre.*

What seal will you have
 me put to it?

*Che sigillo voléte che ci
 metta?*

Seal it with my cipher or
 coat of arms.

*Sigillátele colla mia cifra,
 ovvéro colle mie armi.*

What wax shall I put to
 it?

Che cera ci metteró?

Put either red or black, no
 matter which.

*Mettétevi della róssa o
 della nera, non impórta.*

Have you put the date?

Avéte méssó la data?

I believe I have, but I have
 not signed it.

*Crédo di sì, ma non ho sot-
 toscritto.*

What day of the month is
 this?

Quantin'abbiamo del mese?

The

The eighth, the tenth, fifteenth, twentieth.

Put the direction.

Where is the powder ?

You never have neither powder nor sand.

There is some in the sand-box.

There's your servant ; will you let him carry the letters to the post-house ?

Carry my letters to the post-office, and don't forget to pay postage.

I have no money.

Hold your hand, there's a pistole.

Go quickly and return as soon as possible.

DIALOGUE XIII.

To buy.

WHAT do you want, sir ?

What would you please to have ?

I want a good fine cloth to make me a suit of clothes.

Be pleased to walk in, sir, you'll see the finest in London.

Show me the best you have.

There's a very fine one, and what's worn at present.

'Tis a good cloth, but I do not like the colour.

Siámo oggi agli ótto, ai diéci, ai quindici, ai vènti.

Mettéteci la soprascrítta.

Dov' è la pólvère ?

Non avéte mai nè pólvère, nè aréna.

Ven' è nel polveríno.

E'cco 'l vóstro sérvò ; voléte che pórti le lettere alla pósta ?

Portáte le mie léttère alla pósta, e non vi dimenticáte di pagárne il pórtò.

Nón ho quattríni, signóre, non ho danári.

Pigliáte, ecco úna dóppia.

Andáte préstò, e tornáte quánto príma.

DIALOGO XIII.

Per compráre.

CHE bráma, signore, che cerca ?

Cosa comanda, signore ?

Vorréi un pánno bello e buóno da farmi un vestíto.

V. S. éntri, vedrà quì i più béi pánni di Lóndra.

Mostrátemi 'l miglióre che avete.

E'ccone uno bellíssimo, e cóme si usa adéssò.

E' buóno, ma 'l cólor non mi piáce.

There's

There's another lighter piece.

I like that colour well, but the cloth is not strong, 'tis too thin.

Look at this piece, sir, you'll not find the like any where else.

What do you ask for it an ell?

Without exacting 'tis worth thirty shillings.

Sir, I am not used to stand haggling; pray tell me your lowest price.

I have told you, sir, 'tis worth that.

'Tis too dear, I'll give you twenty-five.

I can't bate a farthing.

You shall not have what you ask.

You ask'd me the lowest price, and I have told you.

Come, come, cut off two ells of it.

I protest, on the word of an honest man, I don't get a crown by you.

There are four guineas, give me the change.

Be pleas'd, sir, to let me have another, this is too light, it wants weight.

Here's another.

Sir, your servant.

E'ccone un' áltra pèzza più chiára.

Il colóre mi piáce, ma'l pánno non è forte abbastánza, è tróppo sottíle.

Véda V. S. quèsta pèzza, non ne troverà cosí bélla altróve.

Quánto lo vendéte il brác-cio?

Sénza díre a V. S. un sóldo di tróppo, vále trenta scellini.

Signóre io non sóno avvez-zo a prezzoláre, dítemi di grazia l' últímo prézzo. Gliel' ho detto; questo è il prézzo ristretto.

E' tróppo cáro, vene darò venti cinque.

Non v'è un sóldo da leváre.

Non avréte quanto avéte domandáto.

V. S. m'ha domandáto l' últímo prézzo, gliel' ho détto.

Vía vía, tagliátene dúe bráccia.

Le giúro da galantuómo che non guadágno úno scúdo con léi.

E'cco quáttro ghinee, dáte-mi 'l résto.

Di grázia V. S. mi díá un' áltra ghinea, quèsta è leggiéra, non è di péso.

E'ccone un' áltra.

Sóno servitór di V. S.

DIALOGUE XIV.

DIALOGO XIV.

To play.

Per giuocare.

LET us play a game at
picquet.*GIUOCHIAMO una
partita a picchétto.*

What will you play for?

*Quánto voléte giuocare?*Let us play for half a-crown
to pass away the time.*Giuochiamo mezza corona
per passatempo.*

Give us cards.

Dáteci delle carte.

Let us see who shall deal.

*Vediámo a chi toccherà a
fáre.*You are to deal; I am to
deal.*Tócca a vói, tócca a me.*Shuffle the cards, all the
court cards are together.*Mescoláte le cárte, tútte le
figúre sóno insiéme.*

They are shuffled enough.

Sóno mescoláte abbastánza.

Cut, sir.

Alzáte, signóre.

Have you all your cards?

Avéte le vóstre cárte?

I believe I have.

Crédo di sí.

How many do you take?

Quánte ne pigliáte?

I take all. I leave one.

*Píglío tutto, or le píglío
tútte. Ne láscio una.*

I have a bad game.

Ho un cattívo giuóco.

Deal again.

A mónte.

Not this time.

Signór nò, per quéstá vólta.

Have you laid out?

*Avéte scartáto?*No, sir, my game puzzles
me.*Signór no, il mio giuóco,
m'imbarrázza.*You must have good cards.
for I have nothing.*Dovéte avér bel giuóco,
poichè io non ho niénte.*

Tell your point.

Contáte 'l vóstro púnto.

Fifty, sixty.

Cinquánta, sessánta.

It is not good; it is good.

*Non vále; è buéno.*A quint major, a quint to
a king, a small quint,
four by queens, a tierce
to a knave.*Quínta maggióre, quinta al
re, quínta bússa, quárta
ál lá dáma, térza al fánte.*

I have as much.

*Ne ho altrettánto.*Fourteen by kings, three
aces, three queens.*Quattórdici di re, tre ássi,
tre dáme.*

Play.

Giuocáte.

Hearts,

Hearts, spades, clubs, diamonds.

The ace, the king, the queen, the knave, the ten, the nine, the eight, the seven.

I have lost, you made a picque, a re-picque.

You have won.

You owe me half a crown.

You owed it me, pardon me.

We are quits, or even, then.

Cuóri, picche, fióri, quádri.

L'ásso, il re, la dáma, il fánta, il diéci, il nóve, l'ótto, il sétte.

Ho pérduto, avéte fáto un picco, repícco.

Avéte quadagnáto.

Mi dovéte mezza corona.

Scusátemi, méla doveváte.

Siámo pace, or pári.

DIALOGUE XV.

For a Journey.

HOW many miles is it from this place to N?

It is eight miles.

We shall not be able to get thither to-day, it is too late.

It is not more than twelve o'clock, you have time enough yet.

Is the road good?

So, so; there are woods and rivers to pass.

Is there any danger upon that road?

There is no talk of it; it is a highway, where you meet people every moment.

Do they not say there are robbers in the woods?

There is nothing to be feared, either by day or night.

Which way must one take?

DIALOGO XV.

Per un Viággio.

QUANTE miglia vi sónó. da quí a N?

Vi sónó ótto miglia.

Non vi potrémo arrivár oggi, è tróppo tárdi.

Non è più di mézzo giòrno, vi arriveréte ancór di buón' óra.

E bélla la stráda?

Non tróppo, vi sónó bóschi, e fiúmi da passáre.

V'è perícólo per quélla strada?

Non sene párla; è una stráda maéstra dóve si tróva génte ad ógni mómento.

Non si dice che vi síano ládri néi bóschi?

Non v'è nùlla da temére, nè di giòrno, nè di nótte.

Chestráda bisógna pigliáre?
When

When you come near the hill, you must turn to the right.

Is it not necessary to ascend a hill then?

No, sir, there is only a little hill in the wood?

Is the way difficult through the wood?

You cannot lose your way.

As soon as you are out of the wood, remember to keep to the left hand.

I thank you, sir, and am much obliged to you.

Come, come, gentlemen, let us take horse.

Where's the marquis?

He's gone before.

He will wait for you just out of town.

What do we stay for now? come, come, let's be-gone, let's have done.

Farewell, gentlemen, farewell.

I wish you a good journey.

DIALOGUE XVI.

For Supper and Lodg-
ing.

SO; we are arrived at the inn.

Let us alight, gentlemen.

Take these gentlemen's horses, and take care of them.

Now let's see what you will give us for supper.

A capon, a half dozen of

Quándo saréte vicini alla montághna, piglieréte a man drítta.

Non bisognerà dúnque salir la montághna?

Signór no, non v'è che un pícciol cólle nel bósko.

E' diffícile la stráda nel bósko?

Non potéte smarrírla.

Quándo saréte fuóri del bósko, ricordátevi di pigliár a mano mánca.

Vi ringrázio, signóre, e vi résto móltto obbligáto.

Vía vía, signóri; montiámo a cavállo.

Dov' è'l signór marchése?

E' andáto innánzi.

V' aspetterà fuóri délla città.

Che aspettiámo? partiámo, andiámo, vía, finiámola.

Addio, signóri, addio.

V' auguro un felice viággio.

DIALOGO XVI.

*Délla Céna e dell' Alloggi-
aménto.*

*E' CCOCI giúnti all' osté-
ria.*

Smontiámo, signóri.

Pigliáte i cavállo di quésti signóri, ed abbiátene cúra.

Or su vediámo che ci daréte da céna.

*Un cappóne, una mézza doz-
pigeons,*

pigeons, a salad, six quails, and a dozen of larks.

Will you have nothing else?

That's enough, give us some good wine and some fruit.

Let me alone, I'll please you I warrant ye.

Light the gentlemen.

Let us have our supper as soon as possible.

Before you have pulled your boots off, supper shall be upon the table.

Let our portmanteaus and pistols be carried up stairs.

Pull off my boots, and then go and see whether they have given the horses any hay.

You shall conduct them to the river, and take care they give them some oats.

I'll take care of every thing, do not trouble yourself.

Gentlemen, supper is ready; it is upon the table.

We'll come presently.

Let us go to supper, gentlemen, that we may go to bed in good time.

Give us water for our hands.

Let us sit down, gentlemen, let us sit down at table.

Give us some drink.

zina di piccioni, un' insalata, sei quaglie, ed una dozzina di lodole.

Non vogliono altro loro, signori?

Questo basta, dateci del buon vino e delle frutta.

Lascino far a me, saranno contenti.

Fate lume a questi signori.

Fateci cenar quanto prima.

Prima che si siano cavati gli stivali, la cena sarà in ordine.

Si portino sopra le nostre valigie, e le nostre pistole.

Cavatemi gli stivali, ed andrète dopo a veder se hanno dato del fieno ai cavalli.

Li condurrète al fiume ed avrète cura che sia loro data la biada.

Avrò cura di tutto: V. S. non si pigli fastidio.

Signori, la cena è in ordine, è in tavola.

Adesso, adesso, veniamo.

Andiamo a cenare, signori; acciocchè possiamo andar a letto di buon' ora.

Dateci acqua alle mani.

Sediamo, signori, andiamo a tavola.

Dateci da bere.

Health.

Health to you, gentlemen.

Is the wine good?

It is not bad.

The capon is not done enough.

Give us some oranges, with a little pepper.

Why don't you eat of these pigeons?

I have eaten one pigeon and three larks.

Go call for a chafing dish.

Tell the landlord we wish to speak with him.

DIALOGUE XVII.

To settle with the Landlord.

A GOOD evening, gentlemen, are you satisfied with your supper?

We are, and we will satisfy you too.

What's the charge?

The charge is not great.

See what you must have for us, our men, and our horses.

Reckon yourselves, and you will find it comes to seven crowns.

Methinks you ask too much.

On the contrary, I am very reasonable.

How much do you make us pay for the wine?

Five shillings a bottle.

Bring us another, and to-

Alla lóro salute signori.

E' buóno 'l víno?

Non è cattívo.

Il cappóne non è cotto abbastánza.

Dáteci dei melángoli con un póco di pépe.

Perchè non mangiáte di quésti piccioncíní?

Ho mangiáto un piccióné, e tre lódole.

Andáte a domandár úno scaldavivánde.

Díte all' óste che vénga a parlárci.

DIALOGO XVII.

Per far i conti coll' Oste.

BUONA séra, signóri, sóno conténti della céna?

Siamo conténti, e vogliamo che lo siate voi pure.

Quánto importa il conto?

La spésa non è gránde.

Vedéte quánto vi viéne, per noi, per i nóstri servitóri, e per i nóstri caválii.

Facciano il conto loro stessi, e vedránno che sóno sétte scúdi.

Mi páre che domandiáte troppo.

Anzi lo fo a buoníssimo mercáto.

Quánto ci fáte pagár per il víno?

Cinque scellini la bottíglia.

Portátene un' áltra, e morrow

morrow morning we will
pay you seven crowns,
with breakfast included.

Methinks the gentleman is
not well.

I am very well, but weary
and fatigued.

You must take courage.

It would be better for me
to be in bed than at
table.

Get your bed warmed, and
go to bed.

Bid my man come and un-
dress me.

He waits for you in your
chamber.

Good night, gentlemen, I
wish you merry.

Do you want any thing ?

Nothing at all but rest.

Order them to give us
clean sheets.

The sheets you shall have
are whitened, and well
aired.

Let us be called to-morrow
very early.

I will not fail. Farewell,
gentlemen ; good night.

DIALOGUE XVIII.

To mount on Horseback.

THIS horse I think looks
very bad.

Give me another horse, I
will not have that.

He cannot go.

*vi darémo domattina
sette scúdi, facéndo però
colezíone.*

*Páre che 'l signóre non
istía béne.*

*Stò béne, ma sono affaticáto
e stáncó.*

Bisogna fársi ánimó.

*Cérto che saréi méglío in
létto che a távola.*

*Fáccia scaldáre 'l súo létto,
e váda a dormíre.*

*Díte al mío servitóre che
vénga a spogliármí.*

L'aspetta nella sua cámera.

*Buóna notte, signóri, stíano
allegraménte.*

*Avéte bisógno di quálche
cosa ?*

*Di níente affátto, che di
riposáre.*

*Dáte órdine che ci díano
lenzuóla pulite.*

*Le lenzuóla che avránno
sóno pulite, e ben seccate.*

*Fáteci svegliáre dománi a
buón' óra.*

*Saránno servíti. Addío,
signóri, buóna séra.*

DIALOGO XVIII.

Per montár a Cavállo.

QUESTO cavállo mi páre
cattivo.

Dátemene un áltro, non
vóglio quésto.

Non può cammináre.

He

He is broken winded ; he is
foundered.

Are you not ashamed to
give me such a hack as
this ?

He has no shoes, he's
prickt in his foot.

You must lead him to the
farrier's.

He is lame, he is maimed,
he is blind.

This saddle will gall me.

The stirrups are too long,
too snort.

Let them out, then, shorten
them.

The girths are rotten.

What a wretched bridle is
here !

Give me my whip.

Tie on my portmanteau,
my cloak.

Are your pistols loaded ?

I forgot to buy powder
and ball.

Let us put on, let us get
on faster.

I never saw a viler beast.

He will neither go forward
nor backward.

Let go the bridle a little.

Hold the reins shorter.

Spur him stoutly, make
him go on.

I may spur, but it is of no
use.

Alight, I will make him
go.

Take care he don't kick
you.

E' bólso, è rapprésò.

*Non avéte vergógna di dár-
mi una rozza di quél-
la sórte ?*

E' sferráto, è inchiodáto.

*Bisógna condúrlo dal ma-
niscálco.*

*Zóppica, è stroppiáto è
ciéco.*

Quéstà sèlla mi farà male.

*Le stáffe sóno tróppo
lúnghe, tróppo córte.*

*Allungáte le stáffe, tiráte
su le stáffe.*

Le cínghie sóno márcie.

Che cattíva bríglia !

Dátemi la mia frústa.

*Attaccáte la valigia, il
mantéllò.*

Sóno caricáte le sùe pistóle ?

*Mi sóno dimenticáto di
comprár délla pólvère, e
délle pálle.*

*Spronámo, andiámo più
présto.*

*Non ho mái veduto úna più
cattíva béstia.*

*Non vuól andar nè innán-
zi, nè indiétro.*

Rammollátegli la bríglia.

Tenete le rédini più córte.

*Spronáte con vigóre, fátelo
andár innánzi.*

*Póssò béne spronáre, non
ne póssò venir a cápo.*

*Scendéte, che lo farò ben
andáre.*

*Badate che non vi tiri un
cálcio.*

He

He kicks, then, I find.

*Tíra cálci dúnque a quel
che sento.*

See if I have not tamed
him.

*Vedéte se l'ho sapúto do-
máre.*

DIALOGUE XIX.

DIALOGO XIX.

To visit a Sick Person.

Per visitár un Ammaláto.

HOW have you passed the
night?

*CO'ME avéte passáta la
nótte?*

Very badly, I have not
slept at all.

*Malaménte, non ho dormí-
to niente.*

I have had a fever all
night.

*Ho avúto la febbre tútta la
nótte.*

I have pains all over my
body.

*Sénto dolóri per tútta la
víta.*

You must be let blood.

Bisógna fár vicavársángue.

I have been bled twice.

*M'è státo caváto sángue
dúe vólte.*

Where does your apothecary
live?

*Dóve sta di cása il vóstro
speziále?*

What physician attends
you.

*Che médico viene a visi-
tarvi?*

Go bid the surgeon come
and dress me.

*Andáte a dir al cerúsico
che vènga a medicármí.*

I cannot imagine why the
doctor does not come.

*Non so perchè 'l médico
non viéne.*

We do not know what
health is, till we are ill.

*Non si sa cósá sía salúte
che quándo si sta mále.*

You must have a good
heart; it will be no-
thing.

*Bisógna fársi ánimo, non
sarà niente.*

My wound pains me ex-
tremely.

*Sénto un gran dolóre nélia
mia piága.*

How much physic have
you taken?

*Quánte medicíne avéte
prése?*

I am tired of physic.

Sóno stufo di medicíne.

I am fearful of being deli-
rious.

Témo di dar in delírio.

Drink some toast and
water.

Bevéte ácqua cotta.

Take

Take nothing but broth.
The doctor has ordered me
some whey.

I am not able to move.

Give me a pillow.

Put my bolster right.

Draw the curtains.

They want to bleed me in
the foot.

Every thing I take seems
bitter to me.

How my mouth's out of
taste!

It is a long sickness.

How tired I am of lying
in bed!

How happy are you in the
enjoyment of health!

*Non pigliáte áltroche bródi.
Il médico m'ha ordináto 'l
siéro.*

Non mi pòsso muóvere.

Dátemi un guanciále.

*Accommodátemi il capez-
zále.*

Tiráte le cortíne.

*Mi vogliono cavar sángue
dal piéde.*

*Tútto ciò che préndo mi
par amáro.*

O quánto sono svogliáto!

*Quésta è una malattia
lúnga.*

*Quánto sono stufo di star
in létto!*

Beáto voi che státe béne!

DIALOGUE XX.

On Civility.

I AM happy, sir, to meet
you here, I intended to
wait upon you.

You do me too much
honor, far beyond any
thing I can possibly
merit.

But what is your pleasure,
sir? lay your commands
on me.

All I wanted, sir, was to
assure you of my most
humble respects.

And at the same time to
beg a favour of you

DIALOGO XX.

Délla Civiltà.

*GO'DO, signóre, di tro-
vára quí per accidénte,
perchè contava di venire
in quéstó moménto da lei.*

*V. S. mi fa tróppa grázia,
ed un onóre che non mé-
rito.*

*Ma che cománda, signóre?
in che pòsso obbedírla?*

*Altro non voléva, padrón
mío, se non assicurárla
de' miéi umilíssimi ri-
spétti.*

*E nel medésimo tempo
fárle úna preghiéra; cioè
which*

which was, to recommend me to your mother's protection.

You may rest assured that my mother and myself are entirely at your service.

I may therefore expect your mother and you will, on this occasion, favour me with your interest?

Make not the least doubt of that; and believe me, that both my mother and myself will receive a particular pleasure in serving you.

By these noble expressions I am enabled to form a judgment of your generosity.

And from your cordial professions of friendship, I perceive, that you are the worthy offspring of so worthy a mother.

No more compliments, sir, I beg; the events will afford you a sufficient proof of the sincerity of our friendship.

I will be silent now, but when I have obtained the favour, I shall wait upon you with my thanks.

Do me the favour to pay my respects to your mother.

di raccomandármi alla protezione délla sua signóra madre.

Ella può viver sicúra che tanto mia madre, quant'io viviamo dipendénti da' suoi cénni.

Dunque posso sperare che ella e la sua signóra madre mi favoriranno in quest' occasione délla loro efficacissima interposizione?

Non ne dubiti punto, signór mio, e créda pure che mia madre ed io, ci faremo un sensibilissimo piacere di servirla.

Conosco in véro dalle nóbili sue espressioni, quanto generosa sia:

E ben m'accórgo, da' suoi cordiali sentiménti, esser V. S. degno fíglío délla degníssima sua genitrice.

Non più complimenti, signóre; gli effétti le daranno prove sicúre délla nostra servitù.

Tacerò adesso; ma, ottenuto che avrò la grázia, verrò da lei per ringraziarla.

Mi favorisca di riverire distintissimamente per parte mia la sua signóra madre.

DIALOGUE XXI.

Of the Seasons, Weather,
&c.

SPRING is of all seasons
the most agreeable.

Then every thing in nature
smiles.

The country looks like a
vast garden.

The meadows resemble a
large green carpet.

The weather is mild and
serene.

The air is temperate.

The trees are full of leaves.

The melody of the birds
enraptures me.

The weather is neither too
hot, nor too cold.

It is very healthy.

All living creatures are
then cheerful.

Nature seems to revive.

We have no Spring this
year.

The Spring is backward.

It is like Winter.

I am fond of the country
in Summer-time, and of
the town in Winter.

We have a very hot Sum-
mer.

The heat makes me both
dull and idle.

The harvest will be very
plentiful.

It would be still more fer-
tile, if we had a little
rain.

DIALOGO XXI.

*Delle Stagioni, del Tempo,
&c.*

*LA primavéra è la più
gráta di tutte le stagióni.
Tutto ride allóra nella na-
tura.*

*La campágnà è cóme un
gran giardíno.*

*I prati somígliano ad un
gran tappeto verde.*

*Il témpo è móltto dólce e
móltto seréno.*

L'ária è temperáta.

*Gli álberi sóno coperti di
fóglie.*

*Il cánto degli uccélli m'in-
namóra.*

*Il témpo non è nè troppo
cáldo, ne tróppo fréddo.*

E' móltto sáno.

*Tutti gli animáli allóra
sono pieni di vivacità.*

La natura par che rinásca.

*Quest' ánnno non abbiámo
púnto primavéra.*

La primavéra è tardíva.

E' un píccol' invérno.

*A'mo la campágnà nell'
estáte, e la città nell' in-
vérno.*

*Abbiámo una státe ben
cálda.*

*Il calóre mi rénde pesánte
e pigro.*

*La raccóltà sarà móltto ab-
bondánte.*

*Lo sarébbe ancór più, se
avéssimo un póco di pióg-
gia.*

There

- There is a great plenty of fruit. *V'è una grande abbondanza di frutta.*
- We want a little rain. *Abbiamo bisogno d'un po' di pioggia.*
- Rain would be very beneficial. *La pioggia ci farebbe molto bene.*
- They begin to cut down the corn. *Si comincia a tagliar il grano.*
- Summer is gone. *L'Estate è passata.*
- Summer did not last long. *L'Estate non ha durato molto.*
- Autumn has taken its place. *L'Autunno ha preso il suo luogo.*
- Autumn is the season of fruits. *L'Autunno è la stagione dei frutti.*
- Wine will be good this year. *Il vino sarà buono quest'anno.*
- We shall drink good wine. *Beveremo buon vino.*
- The vines are very fine. *Le vigne sono bellissime.*
- They are loaded with large grapes. *Sono cariche di grasse uve.*
- The days are very much shortened. *I giorni sono molto accorciati.*
- We shall soon use candle at five o'clock. *Accenderemo quanto prima la candela a cinque ore.*
- The mornings are cold. *Le mattinate sono fredde.*
- We shall soon be obliged to make a fire. *Saremo ben tosto costretti d'avere del fuoco.*
- Winter comes on. *L'Inverno viene.*
- Winter draws near. *L'Inverno s'approssima.*
- The mornings are short. *Le mattinate sono corte.*
- The evenings are long. *Le serate sono lunghe.*
- The trees are divested of their leaves. *Gli alberi sono spogliati delle loro foglie.*
- Nature appears benumbed. *La natura sembra intormentita.*
- Winter does not please me. *L'Inverno non mi piace.*
- It pleases nobody. *Piace a nessuno.*
- Nevertheless it is pleasing to walk in the sun. *Nulladimeno passeggiare al sole fa piacere.*
- It is soon night. *E' presto notte.*
- The days are very short. *I giorni sono molto corti.*

We have scarcely eight hours day-light.

Twilight does not make its appearance before seven o'clock in the morning.

They light candles at five in the afternoon.

It is not day-light the next day before eight o'clock.

The days are somewhat lengthened.

That foretells the return of Spring.

Its return will exhilarate Nature.

DIALOGUE XXII.

Short and Idiomatic.

WHENCE do you come?
I come from the city,
where I met your brother.

Whither are you going?
Whither do you run so fast?

Which way do you go?
Which way do you take?
Can I go with you?
Stay a little, I will go with you.

Will you wait for me ten minutes?

I shall be ready in less than ten minutes.

Tell me where you are going.

I am going into the country.

Come up in my room, I

Abbiamo appena otto ore di giorno.

Il crepuscolo non comincia mai ad apparire avanti le sette ore della mattina.

A cinque ore pomeridiane s'accendono le candele.

Il giorno non ritorna a comparire avanti le otto ore del giorno dopo.

I giorni sono alquanto allungati.

Questo ci annunzia il ritorno della Primavera.

Il suo ritorno rallegrerà la Natura.

DIALOGO XXII.

Corto ed Idiomatico.

*D'ONDE viene ella?
Vengo dalla città, ove incontrai suo fratello.*

*Dove va?
O've corre così in fretta?*

*Da che parte va?
Che via prende?
Posso io andar con lei?
Aspetti, che l'accompagnerò.*

Vorrèbbe aspettarmi dieci minuti?

Sarò pronto in meno di dieci minuti.

Mi dica ove va.

Vado alla campagna.

Monti nella mia camera, ho have

have something to tell
you.

Come in, and sit down.
Do not you stir from
thence.

Stay there.

Now, you may go out.

Come down with me.

Adieu, I wish you a happy
journey.

But, stop, come hither.

Wait a little.

Stop, that I may speak to
you.

Do not go so fast.

You go too fast.

What do you stop me for?

Do not touch me.

You make me lose my
time.

My time is too precious
for me to mis-spend it.

Leave that alone.

Don't touch that.

Touch nothing.

Why do you recommend
me that, Sir, or Madam?

Because I recommend it to
every body.

I am well here.

I find myself very well
here.

The door is shut.

Who has shut the door?

I can't open it.

I can't turn the key.

The lock is not good.

Open the door.

It is open.

Shut the door.

It is shut.

qualche cosa da dirle.

E'ntri, e si segga.

Non si muova di là.

Stia là.

Può usciré adesso.

Scenda méco.

*Addio, le auguro un buon
viaggio.*

Ma, aspétti, vénga qui.

Aspétti un póco.

Si férmì, ch'io le parli.

Non váda così présto.

*V. S. va tróppo di buon
passo.*

Perchè mi féрма ella?

Non mi tóccoli.

Mi fa pérder il mio témpo.

*Il mio témpo è tróppo pre-
zióso per pérderlo così.*

Lásci quéllo.

Non tóccoli quéllo.

Non tóccoli niénte.

*Perchè mi raccomandánda élla
quésto?*

*Perchè lo raccomandádo a
tútti.*

Sto béne qui.

Mi tróvo mólto béne qui.

La pórtà è chiúsa.

Chi ha chiúso la pórtà?

Non póssò aprirla.

Non póssò voltár la chiáve.

La serratúra non è buóna.

A'pra la pórtà.

E' apérta.

Chiúda la pórtà.

E' chiúsa.

Open

Open the window.	<i>A'pra la finéstra.</i>
Shut the window.	<i>Sérri la finéstra.</i>
What do you look for?	<i>Che cerca ella?</i>
What have you lost?	<i>Che ha perdúto?</i>
If you have lost any thing,	<i>Se ha perdúto qualche cosa</i>
I have not found it.	<i>io non l'ho trováta.</i>
I never find any thing.	<i>Non tróvo mai niénte.</i>
Speak loud.	<i>Párli fórte.</i>
Speak distinctly.	<i>Párli distintaménte.</i>
Open your mouth.	<i>A'pra la bócca.</i>
You speak too low.	<i>V. S. parla tróppo piáno.</i>
Why do you speak so low?	<i>Perchè parla éllacosì piáno</i>
Do not be bashful.	<i>Non sia tímido.</i>
To whom do you speak?	<i>A chi párla élla?</i>
Do you speak to me?	<i>Párla a me?</i>
Say, is it to me that you	<i>Dica, è a me ch'élla párla?</i>
are speaking?	
Speak to me, then.	<i>Mi párli dúnque.</i>
Speak to him, speak to her.	<i>Gli párli, le parli.</i>
Speak to us.	<i>Ci párli.</i>
Speak to them.	<i>Párli lóro.</i>
Do you speak French?	<i>Párla ella Francése?</i>
I speak it a little.	<i>Lo párlo un pòco.</i>
What do you say?	<i>Che díce?</i>
Do you say any thing?	<i>Dice ella quálche cosa?</i>
I say nothing.	<i>Non díco nulla.</i>
What have you said?	<i>Che ha élla détto?</i>
I have said nothing.	<i>Non ho détto niénte.</i>
I don't believe it.	<i>Non lo credo.</i>
What does he say?	<i>Che díce égli?</i>
He says nothing.	<i>Non díce núlla.</i>
Does he not speak?	<i>Non párla égli?</i>
I thought he had spoken.	<i>Credéva che avésse parláto.</i>
What has he told you?	<i>Che le ha détto?</i>
Has he told you nothing?	<i>Non le ha détto niénte?</i>
What does she say?	<i>Che díce essa?</i>
She does not speak.	<i>Non párla.</i>
What has she told you?	<i>Che le ha éssa détto?</i>
She said nothing to me.	<i>Essa non m'ha détto niénte.</i>
Don't tell her that.	<i>Non le dica quésto.</i>
I will tell it her.	<i>Glielo dirò.</i>
I won't tell it her.	<i>Non glielo dirò.</i>

Don't

Don't tell it to them.
 Have you said that?
 No, I have not told it.
 If I had said it, I would
 not deny it.
 What are you doing?
 I am doing nothing.
 What have you done?
 I have done nothing.
 Have you done your work?
 No; I have been idle.
 Shall you soon have done?
 Yes, in half an hour.
 Have you not done?
 I thought you had done.
 You go very slow.
 You are very long.
 What does he do?
 Is he doing nothing?
 Has he nothing to do?
 Has he no business?

How does he spend his
 time?
 What is she doing?
 What is her amusement?
 Is she fond of music?
 Does she write? does she
 read?
 Does she go to the play?
 What do you ask?
 Do you ask for any thing?
 Say what you ask.
 If you want any thing,
 speak.
 Answer me.
 Why do you not answer
 me?
 Are you afraid, or do you
 scorn to answer me?
 If you do not answer me,
 I'll speak to you no more.

Non lo dica loro.
Ha detto quello?
No, non l'ho detto.
Se l'avessi detto, non lo
negheréi.
Che fa ella?
Non fo nulla.
Che ha fatto?
Non ho fatto niente.
Ha ella fatto il suo lavoro
No, sono stato pigro.
Avrà ella finito presto?
Sì, in una mezz' ora.
Non ha ella finito?
Credéva che avesse finito.
Va molto adagio.
E' molto lento.
Che fa egli?
Non fa egli niente?
Non ha egli niente da fare?
Non ha egli alcuna occupa-
zione?
Come passa egli 'l suo tem-
po?
Che fa essa?
In che si diverte?
A' ma essa la musica?
Scrive essa? Legg' essa?
Va essa al teatro?
Che dimanda ella?
Dimanda ella qualche cosa?
Dica ciò che dimanda.
Se ha bisogno di qualche
cosa, parli.
Mi risponda.
Perchè non mi risponde?
Téme, o sdégna ella di ri-
spondermi?
Se non mi risponde, non le
parlerò più.

DIALOGUE

DIALOGUE XXIII.

On Italy.

Courage, Miss, we now are at the top of the highest of these hills.

I assure you I can go no farther: my breath fails me: this ascent is too steep.

Now that we are arrived, we may rest ourselves.

Yes, let us rest, for I need it much.

What do you think? Did I not tell you that we should enjoy a beautiful sight?

O yes; I admire it much. What a fine landscape all around!

You, who have travelled in Italy, I suppose, must have found some charming prospects in that country.—How long is it since you came from thence?

It is almost three years.

Have you been always in the same place?

No: I have travelled continually, from town to town.

What do you think of that climate?

Charming! The country is so well cultivated, that it seems a collection of gardens.

DIALOGO XXIII.

Sull' Itália.

Coraggio, signóra. siámo già alla cima della più alta di queste collíne.

Le assicúro che non ne póssó più; mi manca il fiáto; questa salita è un po' tróppo erta.

Ora che siámo arrivate, possiámo riposarci.

Sì, riposiámoci pure, chè ne ho gran bisogno.

Cósa le pare? non le ho detto che si sarébbe godúta una bélla vedúta.

Oh, sì; l' ammíro molto. Che bél paése tutt' intorno!

Ella, che ha viaggiáto in Itália, avrà, mi figúro, vedúto de' béi colpi d' ócchio in quel paése.— Quanto témpo è ch' ella ne manca?

Son quasi tre anni adéssó. E' stata sémpré nello stesso luógo?

No: ho viaggiáto continuamente, ora in una città ed ora in un' altra.

Che le pare di quel clima?

Stupéndo! Le campagne son cosí ben coltiváte che pájon tanti giardíni.

I am

I am told, however, that there are many lands which lie uncultivated.

Very true. The Italians have attended more to the embellishment of their cities, than to the cultivation of the country.

Without doubt there are very beautiful works of architecture?

Yes, all master-pieces : but uncultivated fields on all sides reproach the inhabitants with their indolence.

By which road did you enter Italy?

By the road of Venice, a city which is exactly like an immense fleet, resting quietly on the midst of the waters, and to which there is no approaching but by boats or ships.—In this respect, Venice is a unique city.

In that town are there neither horses nor carriages?

None at all. The carriages for the Venetians are the Gondolas,* and the Gondoleers are generally very eloquent, and their repartees are

Mi si dice per altro che vi s'iano molti terréni incolti.

Verissimo. Hanno gl' Italiani atteso più all' abbellimento delle città, che alla coltura delle campagne.

Vi saranno bellissime ópere d' architettura, m'immagino?

Sì, tutti capi d'ópera : ma le inculte campagne rimproverano agli abitanti la loro infingardaggine.

Da qual parte è ella entrata in Itália?

Dalla parte di Venézia, città la quale è appunto come una vasta flotta, che si ripósa tranquillamente sulle acque, ed a cui non si appróda che per mézzo di barche, o navi.—Su questo punto, Venezia è unica.

In questa città non vi saranno dunque nè cavalli nè carrozze?

Niente affatto. Le carrozze dei Veneziani son le góndole, e i gondoliéri son uómini per lo più molto eloquénti, e i loro concétti son piéni di saliz
full

* The *Gondola* is a flat and very long boat, which goes only by oars. The boatmen are generally called *Gondolieri* ; but at Venice *Barcarioli*.

- full of the most pleasing
attic salt.
- Did you stay much at Venice.
- Only five months, which is the time the carnival lasts, during which one goes always masked, with the greatest liberty, to all sorts of diversions.
- Which is the principal place in Venice?
- St. Mark's Place; on the east side of which stands St. Mark's Church.
- Have you been at Bologna?
- Yes, madam, but first I passed through Ferrara, which in its walls will show you a fine and extensive solitude, almost as much so, as the monument of Ariosto, who rests there.
- I have heard that at Bologna there is a greater abundance of provisions than in any other place in Italy.
- It is true, and for that reason it is named the *Fat*. There the sciences are familiar also to the fair sex; and the conversation of the inhabitants is very entertaining.
- What road did you take on quitting Bologna?
- That of Rimini, along the sea-coast of the Adriatic, as far as Ancona,
- argutissimi.*
- E' stétte molto tempo in Venézia?*
- Cinque mesi solamente; quanto ivi dura il carnovále, in cùì siva sémprè in máschera con la maggiór libertà ad ogni sorta di divertimenti.*
- Qual è la principal piazza di Venezia?*
- La piazza di San Marco; dall' lato orientale vi è la Chiesa di San Marco.*
- E' stata mai a Bológnna?*
- Sì, signóra, ma son passata prima per la città di Ferrára, che nel suo recinto le farà vedére una bella e vasta solitudine, silenziosa quasi quanto la tomba dell' Ariosto, che ivi ripósa.*
- Hó sentito dire che in Bologna vi è più abbondanza di viveri che in qualunque altra parte d' Itàlia.*
- E' vero, e per questo vién cognomináta la Grassa. Quivì le sciénte son familiári anche al bél sésso; e la conversazione degli abitanti rallégra moltissimo.*
- Che strada ha ella preso parténdo di Bologna?*
- Quella di Rimini, lungo la riva del mare Adriático, fino ad Ancóna, e quindi*
and

and from thence to Lorretto, a pilgrimage, once famous for the concourse of strangers, and the superb treasures with which its church was enriched.

I should be very glad to hear something of Rome too.

On returning from Lorretto, crossing the Appenines, and a great number of small towns, we at last arrive at Rome, formerly the queen and capital of the world.

To see all the curiosities of that famous city, I have heard that it was necessary to employ a Cicerone: what does that mean?

It signifies, perhaps, speaker; because such persons accompany strangers every where, informing and explaining to them all that is to be seen.

What was Rome, when the French took from it all that was most precious?

Exactly what it was before.

The churches, the palaces, the public squares, the pyramids, the obelisks, the columns, the galleries, the fronts, the theatres, the fountains, the prospects, the gardens, all will show you

a Lorétto, pellegrinaggio famoso una volta pel concorso dei forestieri, e pei grandiosi tesóri, de' quali éra arricchito il suo témpio.

Sarebbemi molto caro sentir anche qualche cosa di Roma.

Partendo da Lorétto appunto, attraversando gli Appennini e una moltitudine di piccole città, si arriva finalmente a Roma, anticamente regina e capitale del mondo.

Per vedére tutte le rarità di questa famosa città, ho sentito dire che bisogna far uso di un Cicerone: Cosa vuol egli dire?

Cicerone, vorrà dir parlátore, perchè questi tali accompagnano i forestieri da per tutto, informándoli, e spiegando loro quanto v'è da vedére.

Cosa è Roma, se i Francesi le tolsero quanto v'era di più prezioso?

Intieramente quel ch'era prima. Le chiese, i palazzi, le piazze pubbliche, le piramidi, gli obelischì, le colonne, le gallerie, le facciate, i teatri, le fontane, le vedute, i giardini, tutto le indicherà la grandezza
the

the grandeur of a city, which always was, and always will be, above others, universally admired.

Are the modern Romans as warlike as the ancient?

Certainly not: but in the quarter of the town called *Trastevere*, we observe even now countenances resembling the ancient busts.

I have heard much about the famous Appian way; does it still exist?

Yes, madam, but not in the same state it was at the time of the ancient Romans.

Do you remember at what time that famous road was made?

It was in the year of Rome four hundred and forty-one, by order of Appius Claudius, the Censor, and it was one of the finest works of Roman magnificence. It leads from Rome to Brundisium at the farthest end of Italy towards the east.

Doubtless you have travelled as far as Naples, one of the finest cities of Italy, as they tell me?

Yes, madam. And exactly by that famous

d'una città che è stata sempre e sarà con preferenza universale ammirata.

Sono i nuóvi Románi gente bellicósa quanto gli antichi?

No sicuramente: ma nel quartiére detto Trastevere ossérvansi anche óggi fisionómie símili agli antichi busti.

Ho sentíto tanto parláre della famosá vía Appia; sussiste ancóra?

Sì, signóra, ma non già nel medésimo stato, in cui éra al témpo de' Románi.

Si ricórda ella a qual témpo fu costruíta questa famosá strada?

Fu nell' anno di Roma quattrocéto quarantuno, per órdine del Censóre Appio Cláudio, e fu uno de' più béi lavóri della Romána magnificénza. Conducéva essa da Roma fino a Bríndisi all' estremità dell' Itália vérsò levánte.

Mi figúro ch' ella ábbia viaggiato fino a Nápoli, città delle più belle d'Itália, a quel che mi dícono?

Sì, signora. Ed appunto per questa famosá vía Appian

Appian road we arrive at that Parthenope, where rest the ashes of Virgil, upon which is seen a laurel growing, which cannot be better placed.

Have you not been afraid of living in a city where they often feel earthquakes, and where fire descends from the mountains?

No, my dear; it is not so terrible as it is said; nay, Mount Vesuvius on one side, and the Elysian fields, on the other, offer prospects which are very delightful.

Did you ever see any eruption of this Vesuvius?

Yes, I have seen it once in a great rage, and then I saw it throw out torrents of fire, which majestically spread over the country.

They say, that the Neapolitans are lively and witty, but too much inclined to pleasure and idleness, to be what they might be.

Very true, and certainly Naples might be an incomparable city, if one did not meet a crowd of plebeians, otherwise called Lazaroni, who look like wretches and

Appia si arriva a quella Parténope, ove ripósano le ceneri di Virgilio, sulle quali védesi germogliare un láuro, che non può ésser méglie collocato.

Non ha avúto paura di restare in una città dove si senton spesso tremuoti, e dove scende giù fuoco dalle montagne?

No, cara; non è tanto orribile quanto si dice; anzi il Monte Vesúvio da un lato, e i Campi Elísj dall' altro, presentano dei punti di vista singolarissimi.

Ha ella mai veduto nessuna eruzione di questo Vesúvio?

Sì, l' ho veduto una volta in gran furóre, e vidi allora rigurgitare dal suo seno torrenti di fuoco che maestosamente si spandevan per le campagne.

Si dice che i Napoletani son viváci e spiritosi, ma troppo inclinati al piacere ed all' infingardaggine per ésser quel che potrebbero éssere.

Verissimo, e al certo sarebbe Nápoli una impareggiabile città, se non vi s' incontrasse una folla di plebei, altrimenti detti Lazzaroni, che hanno aria di ribaldi e di thieves

thieves, and often are neither.

But whilst we are speaking of Naples, we have left behind us Florence and the other cities of Tuscany which are so celebrated.

We may easily go back and travel three hundred miles (for that is the distance between Naples and Florence), with the same facility that we have made the others.

Tell me then something of Florence, which is acknowledged as the mother of the fine arts, and then I will not trouble you any more.

On the contrary, you give me pleasure. Florence is not very large, but it is noble and beautifully adorned: every where are seen traces of the grandeur and the good taste of the Medicis.

Let us depart, as I fear it will soon rain.

landrini, senza ésser sovente nè l'uno nè l'altro.

Ma, mentre parliámo di Nápoli abbiamo lasciato indiétro Firénze e le altre città della Toscana tanto rinomáte.

Possiamo facilmente tornár indiétro, e far anche trecénto miglia (ché tante ve ne sono da Nápoli a Firénze) con la medésima facilità che abbiamo fatto le altre.

Mi dica dunque qualche cosa di Firénze, che vién riguardata come madre delle belle arti, e pói non le darò più incómodo.

Anzi mi dà piacére. Firénze non è molto grande, ma è gentile e vagamente adorna: quivi scórgonsi dappertutto le tracce della splendidezza e del buón gusto dei Médici.

Partiamo adéssò, perchè temo che vóglia pióvere.

A
COLLECTION
OF
ITALIAN IDIOMS

Which constitute the peculiar Delicacy of that
Language.

THE following Collection, which contains the true Idioms, or modes of speaking, with the turns of the Italian Phrases, divided according to their respective subjects, will be found useful.

EXAMPLES.

To Pray or Exhort.

DEAR sir, do me that	<i>CA'RO</i> signore, <i>mi faccia</i>
favour,	<i>quésto favóre.</i>
Pray ! I conjure you,	<i>deh ! vi scongiúro.</i>
I pray you,	<i>deh ! vi prégo.</i>
I beseech you,	<i>in cortesía.</i>
Do me the favour.	<i>V. S. mi favorísca.</i>

To express Civility.

Your servant, sir,	<i>Servitór suo, signore.</i>
I am entirely your's,	<i>sóno tutto súo.</i>
I thank you,	<i>la ringrázio.</i>
You may depend upon me,	<i>fáccia capitále délla mia</i> <i>persóna.</i>
See if it is in my power to serve you.	<i>véda signore se son capace</i> <i>di servírla.</i>

Command

Command me,	<i>mi comándi.</i>
Do what you please with your servant,	<i>dispóngá del súo servitóre.</i>
I wait for your commands,	<i>aspétto i suói comándi.</i>
Since you will have it so,	<i>poich' ella comándá così.</i>
You are the master,	<i>V. S. è padróne.</i>
At your service,	<i>al suo comándo.</i>
I am obliged to you,	<i>résto con óbbligo apprésso a V. S., son obbligáto a V. S., or le sono obbligáto.</i>
I am infinitely obliged to you,	<i>le résto infinitaménte obbli- gáto.</i>
I will not be guilty of that fault,	<i>non farò quésto manca- ménto.</i>
Away with these titles and ceremonies,	<i>lasciámo quéstitítoli, quése cerimónie.</i>
It is my business to serve you,	<i>tocca a me di servírla.</i>
You are very obliging,	<i>V. S. è molto cortése.</i>
I know not how to make a proper return for so many favours.	<i>non sapréi cóme contrac- cambiáre tánte bontà.</i>

To Complain, Hope, or Despair.

How unfortunate am I, if that be!	<i>Guái a me, se questo è !</i>
Poor miserable creatures that we are !	<i>poverétti nói !</i>
How unfortunate I am !	<i>{ sventuráto, sciaguráto, infélice.</i>
Ah cruel fortune !	<i>{ disgraziáto me !</i>
To what are we reduced !	<i>ahí sórté avvérsa !</i>
We are undone ; we are ruined !	<i>a che siám giúnti ; ridótti, condótti !</i>
There only wanted that !	<i>siámo morti ; spediti ; rovi- nàti !</i>
We are at last come to it, That was the cause of my grief,	<i>quésto ci mancáva ! ci siám pur giúnti. ecco ciò che causava il mio dolore.</i>

There

There is what completes our ruin,	<i>eccol' última nóstra rovina.</i>
That is the misfortune,	<i>quésto è 'l mále.</i>
It is really a pity,	<i>è peccáto veraménte.</i>
O the poor child ! or fellow !	<i>o póvero figliuólo !</i>
I am the most unfortunate of men !	<i>io' sòn pur il re dei disgraziáti.</i>
What is to be done ? what shall I do ? what shall we do ?	<i>che s'ha da fáre ? che farò ? che farémo ?</i>
We must have patience,	<i>bisógna avér paziénza.</i>
We must conform our- selves to the will of God,	<i>bisógna conformársi, bisó- gna riméttersi álla vo- lontà di Dío.</i>
Nothing farther can be done,	<i>non si può fár áltro.</i>
I hope that God, I hope that heaven,	<i>spéro in Dío, spéro nel Ciélo.</i>
We must swallow that,	<i>fórza è che cela beviámo.</i>
We must die, sooner or later,	<i>ad ógni módo bisógna mo- ríre.</i>

To express Affirmation, Consent, Belief, or Refusal.

However it is true,	<i>E' pur véro.</i>
It is but too true,	<i>è pur tróppo véro.</i>
To tell you the truth,	<i>a dirvi 'l véro.</i>
Indeed it is so,	<i>in fátti è cosí, cosí è.</i>
There's no doubt of it,	<i>non v' è dúbbio.</i>
I believe it is,	<i>crédo di sí.</i>
I believe not,	<i>crédo di no.</i>
I bet it is,	<i>scommétto di sí.</i>
I bet it is not,	<i>scommétto di no.</i>
I think so, I think not,	<i>pénso di sí, pénso di no.</i>
Not to tell an untruth,	<i>sálvo 'l véro.</i>
Nobody would say so ridi- culous a thing,	<i>niúno dirébbe una strava- gánza símile.</i>
Say likewise that the snow is not white,	<i>díte ánche che la néve non è biánca.</i>
I can tell you it is a very fine one,	<i>vi so díre eh' ella è bellís- sima.</i>

I would

I would lay a wager,	<i>scommetterei qualche cosa.</i>
O you jest, sir,	<i>oh búrta, signóre.</i>
I speak in earnest,	<i>párlo da senno.</i>
You have guessed rightly,	<i>l' avéte indovináta.</i>
I believe you, one may	<i>le crédo, le si può credere.</i>
believe you,	
Let it be then, let it be so,	<i>sía dúnque, così sía.</i>
You shall be satisfied,	<i>V. S. resterà soddisfatta.</i>
Softly, not so fast,	<i>adúgio, adúgio, a bell' ágio.</i>
Nor that neither,	<i>nè máncó quéstó.</i>
I would not give you a	<i>non ti daréi un fíco.</i>
fig,	
Yes, truly,	<i>veraménte sì, sénza dúbbio.</i>
They are trifles,	<i>sono inezie.</i>
Do not make me giddy or	<i>non mi star ad intronáre</i>
deaf,	<i>le orécchie.</i>
Get thee to bed.	<i>va' a dormíre.</i>

To Deny.

I say not,	<i>Díco di no.</i>
It is not true,	<i>non è véro.</i>
It is not so, it is so,	<i>quéstó no, quéstó sì.</i>
Positively I will not,	<i>non vóglio in cónto alcúno.</i>
	<i>in nissún módo, in nissúna</i>
	<i>maníera.</i>
I jested,	<i>io burláva.</i>
I did it only by way of	<i>lo facéva per ischérzo.</i>
jest.	

To Consult.

What is to be done?	<i>Che c'è da fúre?</i>
Whatcourse shall we take?	<i>che partíto piglierémo?</i>
Let's do so and so,	<i>facciámo cosí.</i>
Let's do one thing,	<i>facciámo úna cósá.</i>
It will be better that,	<i>sarà méglío che.</i>
Stay a little,	<i>sáldo un póco.</i>
It would be better that,	<i>sarébbe méglío che.</i>
Let me do,	<i>lasciáte far a me.</i>
I had rather,	<i>vorréi piuttósto.</i>
Were I in your place.	<i>se fóssi in luógo vóstro.</i>

To

To wish well to a Person.

Heavens preserve you,	<i>Il Cièlo vi guárdi.</i>
I wish you every thing that's good.	<i>vi auguro ógni véro béne.</i>
God assist you,	<i>Iddío v' ajúti.</i>
God forgive you,	<i>Iddío vi perdóni.</i>
God be with you,	<i>andáte con Dío.</i>
May you be happy,	<i>siate felice.</i>
I wish you true content,	<i>vi áuguro ógni maggiór contentézza.</i>
God grant you all the pros- perity you desire,	<i>prégo Dío che vi concéda ógni prosperità più desi- derábile.</i>
Till I see you again,	<i>a rivedérci,</i>
I am your most humble servant,	<i>la riverísco.</i>
You are welcome,	<i>ben venúto.</i>
Well met,	<i>ben trováto.</i>
Much good may it do you.	<i>buón pro vi fáccia.</i>

To assert solemnly.

Upon my faith,	<i>Alla fè, per mia fè.</i>
In my conscience,	<i>in cosciénza mía.</i>
Upon my life,	<i>per la vita mía.</i>
Upon my honour,	<i>sull' onor mio.</i>
Upon my word,	<i>sulla mia paróla.</i>
Upon my credit,	<i>in fède mia.</i>
I swear, as I am a gentle- man,	<i>vi giúro da cavaliére.</i>
As I am an honest man,	<i>da uómo dabbene, dagalan- tuómo.</i>
As I am a man of honour,	<i>da uómo onoráto.</i>
By Jupiter !	<i>per Bácco.</i>

To Threaten or Insult.

I will give you a Rowland for your Oliver,	<i>Ti renderò pan per focác- cia.</i>
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Let

Let me alone, I will see whether	<i>lúscia far a me, ch' io saprò</i>
You shall pay it me,	<i>tu mela pagherái.</i>
I vow you shall repent it,	<i>giúro al móndo che tene farò pentíre.</i>
I will give it you, go,	<i>te la darò, va.</i>
You will laugh at me, but	<i>tu vuói burlár méco, ma . . .</i>
If you put me in a pas- sion,	<i>se tu mi fáí andár in cól- lera.</i>
If I put myself in a pas- sion,	<i>se mi comíncia a fumáre.</i>
Do not stun me,	<i>non mi stuzzicár le orécchie.</i>
Do not wake a sleeping lion,	<i>non destáre 'l can che dórme.</i>
Softly, softly,	<i>pián, piáno.</i>
Woe be to thee,	<i>guái a te.</i>
Thou shalt not escape me,	<i>tu non mi scapperái.</i>
Hold your tongue, don't speak,	<i>non più paróle, táci.</i>
'Tis enough, 'tis sufficient,	<i>básta, tanto básti.</i>
Thou art undone,	<i>séi mórtó, va!</i>
In spite of thee,	<i>a túo márcio dispétto.</i>

To Admire.

O God ! Good God !	<i>Dío mío ! Dío buóno !</i>
O Heavens !	<i>Oh Ciélo !</i>
Jesus Maria !	<i>Gesù María !</i>
Is it possible ?	<i>póssibile !</i>
Who ever saw the like !	<i>chi vide mái cóse símili !</i>
Who would have thought, believed, said !	<i>chi l' avrébbe pensáto, cre- dúto, détto !</i>
See now a little !	<i>guardáte un póco !</i>
I was wondering,	<i>Io mi maravigliávo.</i>
O strange !	<i>che maraviglia !</i>
I don't wonder,	<i>non mi maraviglio.</i>

How

How can that be?	<i>come può éssere ? com' è possibile ?</i>
So goes the world.	<i>così v'anno le cose del móndo, così va'l móndo.</i>

To express Joy, or Displeasure.

What a pleasure !	<i>O che gústo !</i>
What glory !	<i>o che glória !</i>
What joy !	<i>o che allegrezza !</i>
How pleased I am !	<i>che conténto è 'l mio !</i>
O how happy am I !	<i>o me felice !</i>
O happy day !	<i>o giòrno felice !</i>
What happiness !	<i>o che fortuna !</i>
O how happy are you !	<i>beáto vói ! beáta lei !</i>
I am sorry for it,	<i>mi dispiáce, mi rincrésce.</i>
That touches my very soul,	<i>mi dispiáce fin all' ánima.</i>
It pierces me to the heart,	<i>mi trafigge 'l cuóre.</i>

To Reproach.

Is this the way to deal with gentlemen?	<i>Così si tráttà co' galánt-uómini ?</i>
Ought not you to be ashamed ?	<i>non ti dovrésti vergognáre ?</i>
To affront me thus !	<i>far a me quéstó affrónto !</i>
To such a man as I am.	<i>ad un pári mio.</i>
To me, is it not ?	<i>a me, eh ?</i>
Do you deal thus ?	<i>a quéstó módo si tráttà ?</i>
Ah, is it so ?	<i>a quéstó módo, eh ?</i>
So, is it not ?	<i>così, eh ?</i>
What a fine way of proceeding !	<i>che bel módo di procédere !</i>
O, that is fine !	<i>bel módo cértó !</i>
You ought not to treat me thus,	<i>non dovrésti usár símili términi méco.</i>
Do you think that is well ?	<i>párte che stía béne ?</i>
We shall see immediately,	<i>adéssó si vedrà.</i>
What the deuce has he done ?	<i>che diámíne ha fátto ?</i>
What, obstinate still ?	<i>ancór ostináto ?</i>

To

To Call.

Hark,	<i>Ascólta, ascoltate.</i>
Listen,	<i>udíte.</i>
Where are you ?	<i>dóve séi ? dove siéte ?</i>
Hark ye,	<i>sentíte úna paróla.</i>
Hear you,	<i>sentíte, udíte.</i>
Hark ye a little,	<i>sentíte un póco.</i>
A word,	<i>úna paróla.</i>
I will speak but two words	<i>due paróle solaménte.</i>
to you,	
Stay,	<i>férmati.</i>
Stay you,	<i>fermátevi.</i>

To express Uneasiness, Trouble, or Sorrow.

I am sorry,	<i>Mi dispiáce, mi rincrésce.</i>
Leave me alone,	<i>lasciámi in páce or lasciátemi.</i>
Prithee get thee gone,	<i>va' vía, ti prégo.</i>
Do not stun me,	<i>non mi rómpere 'l cápo.</i>
Away, away, I beg of thee,	<i>vía vía, ti prégo.</i>
Get you out of my sight,	<i>levátevimi d' innánzi.</i>
Get you gone from hence,	<i>levátevi di quà.</i>
Go, mind your own business,	<i>andáte a far i fátti vóstri.</i>
Do not stun me,	<i>non mi stordíre.</i>
Do not split my ears,	<i>non m' intronár le orecchia.</i>
How tiresome you are,	<i>o che séi noioso !</i>
You have told it me a hundred times already,	<i>me l' hái già détto cénto vólte.</i>

To excite Courage.

Cheer up, sirs,	<i>A'nimo, signóri.</i>
Come on, gentlemen, come on,	<i>su su, signóri.</i>
Come, let's set to work,	<i>or su, a nói, alle máni.</i>
Let's give over,	<i>finiámola.</i>

To

To Ask.

What news?	<i>Che si dice di nuóvo?</i>
What's that?	<i>che c'è?</i>
Where are you going?	<i>dóve si va; dóve andáte?</i>
Whence come you?	<i>dónde si viéne?</i>
What means?	<i>che vuol díre?</i>
To what purpose?	<i>a che serve?</i>
What do you think?	<i>che vi páre?</i>
To what end?	<i>a che propósito? a che fine?</i>
Why do you make such a stir?	<i>a che tante stórie, perchè tante smórfie?</i>
Tell me, may one know?	<i>dítemi se si può sapére?</i>
Tell me, may one ask you?	<i>dítemi s'è lécito di domandárví?</i>
Who has been so bold?	<i>chi ha avúto cotánto ardíre?</i>

To Forbid.

Let that alone,	<i>Lasciáte stáre.</i>
Do not touch,	<i>non toccáte.</i>
Say not a word,	<i>non dir niénte.</i>
Do not stir from hence,	<i>non ti partír di quà.</i>
In the name of Heaven,	<i>non lo fáre, in nóme del</i>
do not do it,	<i>Ciélo.</i>
Have a care,	<i>guardátevi béne.</i>
Take care,	<i>avvertíte.</i>
I forbid it.	<i>lo proibísco.</i>

IDIOMS, &c. OF DIFFICULT TRANSLATION,
even with the help of a Dictionary.

TO make an appointment with a person.	<i>DAR convégno, or dar pósta ad uno.</i>
To have somebody in one's power.	<i>Averlo in pugno.</i>
He liked the proposal.	<i>La cosa gli entrò.</i>
He came to live with me as a servant.	<i>Si alloggiò meco per servitóre.</i>

He

He is a busy-body.	<i>E' un commetti male, or un teco meco.</i>
We do not know what he means.	<i>Non si sa dove ei vóglia uscíre.</i>
He does not go there with a good grace.	<i>Non ci va di buóne gambe.</i>
To propose deliberating upon an affair.	<i>Intavoláre un affáre, or métterlo in cámpo, or in trattáto.</i>
To look tenderly.	<i>Far l' occhiolino.</i>
To play the fop.	<i>— il zerbíno.</i>
To play the prude.	<i>— la mononésta.</i>
To new-cast a work.	<i>Rifáre un libro di pianta.</i>
To owe some one a spite.	<i>Star grósso con uno.</i>
At all hazards.	<i>A qualunque cósto.</i>
To look big.	<i>Stare in sul grande, or grandeggiáre.</i>
His table was like a king's.	<i>La sua távola era messa alla reále.</i>
With a firm look.	<i>Con viso fermo.</i>
At the worst.	<i>Alla più trista.</i>
Make no ceremony.	<i>Non fate complimenti.</i>
Without ceremony.	<i>Così alla doméstica.</i>
To leave somebody pleased.	<i>Lasciáre a bocca dolce.</i>
Made with exactness.	<i>Fatto a sésta.</i>
In spite of wind and tide.	<i>A dispétto di mare e di vénto.</i>
Keeping always on the left.	<i>Tenéndosi sémpre vérso la sinistra.</i>
It was unlucky for us.	<i>Piglióccene male.</i>
He has lost his reputation.	<i>Ha perdúto la sua riputazione.</i>
To impose upon somebody.	<i>Gettar della pólvore negli ócchi.</i>
He asked him what was become of his friend.	<i>Domandóllo che fosse divenúto l' amíco suo.</i>
She is not handsome, but she is engaging.	<i>Non è bélla, ma ha un cértto ghiotto.</i>
To drive some one mad.	<i>Fare uscíre uno dei gángheri.</i>
To rack one's brains.	<i>Lambiccársi, or stillársi il cervéllo.</i>
To make idle schemes.	<i>Far dei lunarj.</i>
To cry bitterly.	<i>Piángere amaramente.</i>

I think

I think you will suit him.	<i>Credo che facciáte per lui.</i>
Dinner is served up.	<i>Il pranzo è in távola.</i>
We diverted ourselves very well.	<i>Ci siámo bén bén divertíti.</i>
My honour is at stake.	<i>Si tratta del mio onóre.</i>
He drew his sword.	<i>Snudò la spada.</i>
Secretly.	<i>Di soppiátto.</i>
We must come to blows.	<i>Bisogna veníre alle mani.</i>
He is near fifty.	<i>Manca póco ai cinquanta.</i>
Let us see how he sets about it.	<i>Vediámo come ci si accinge.</i>
To clear the house.	<i>Pigliár la granáta, or mandár via tutti di casa.</i>
I am out of the scrape.	<i>Sono fuóri d'impáccio.</i>
He is a sad fellow.	<i>E' un cattívo soggétto.</i>
Make a fair copy.	<i>Mettételo in pulito.</i>
It will be the worst that can happen to me.	<i>Gli è il péggio che mi póssa toccáre.</i>
At the worst, I risk nothing.	<i>Al péggio andáre non ar-rischio núlla.</i>
I will hold out.	<i>Mi terrò fermo.</i>
Go and clean my room.	<i>Andáte a rassettár la mía stanza.</i>
To find it difficult to live.	<i>Stentáre a vívere.</i>
To play the devil.	<i>Fare il diávolo.</i>
He (or it) is good for nothing.	<i>Non val niénte affátto.</i>
He run away as fast as he could.	<i>Si salvò a tutte gambe.</i>
He suspects my intention.	<i>Dúbita del mio disegno.</i>
He looks like an honest man.	<i>Ha ciera di galantuómo.</i>
It did not stop there.	<i>La cosa non finì cosí.</i>
We (or) they spoke of you.	<i>Si parlò di voi.</i>
I shall be much obliged to you.	<i>Ve ne sono molto tenúto, or ven saprò grado.</i>
She has no pretensions to learning.	<i>Ella non ha pretensione alle sciénze.</i>
He never gives over speaking.	<i>Non la finisce mai.</i>
This gown fits you well.	<i>Cotesta véste vi sta béne.</i>

She is a woman of quality.	<i>E' una dama, or una signóra di rango.</i>
A gentleman.	<i>Un uómo di garbo.</i>
It was very near.	<i>C' è mancáto póco.</i>
What do you ask for this?	<i>Cósa pretendéte di quésto?</i>
Let it be as it will.	<i>Comunque síasi.</i>
Face to face.	<i>A quattr' ócchi.</i>
His head is giddy.	<i>Gli gira il capo.</i>
It is a pun.	<i>E' un bisticcio.</i>
He is going to meet him.	<i>Va ad incontrárló.</i>
I guessed his meaning.	<i>Penetrái le sue idée.</i>
He began to write.	<i>Si mise a scrívere.</i>
He whispered to me.	<i>Mi disse all' orécchio.</i>
This is one of your tricks.	<i>Questo è uno de' vóstri tratti.</i>
To drink a good draught.	<i>Fare una gran bevúta.</i>
In a moment.	<i>In un istante.</i>
At once.	<i>Ad un tratto.</i>
Without doubt.	<i>Senza fallo.</i>
When the time is over.	<i>Dopo il fatto.</i>
Once more.	<i>Ancóra una vólta.</i>
To get out of the scrape.	<i>Cavarsi d' impáccio, or uscír d' intrígo.</i>
He delivered me from prison.	<i>Mi ha liberato da prigióne.</i>
He draws no profit from it.	<i>Non ne ricáva útile.</i>
To draw a bill of exchange.	<i>Far tratta.</i>
He fired a shot.	<i>Sparò un' archibugiáta.</i>
He pointed at me.	<i>Mi accennò.</i>
There is a villain.	<i>Ecco un avanzo di forca.</i>
He pumped him (or) her.	<i>Gli cavò di bocca il segreto.</i>
He was born lucky.	<i>E' nato vestíto.</i>
He looks with an ill eye upon me.	<i>Mi guarda biéco.</i>
He spoke at random.	<i>Egli parláva sconsideratamente.</i>
Without coming to violence.	<i>Senza veníre a fatti.</i>
It (or) he is just what I want.	<i>Gli è appunto quel che mi ci vuóle.</i>

It was in vain for me to tell him.	<i>Ebbi bél dirgli.</i>
He lives by his wits.	<i>E' uno scroccóne, or bín-dolo.</i>
To-morrow is a fast-day.	<i>Dománi è giorno di di-giúno.</i>
They are slight of hand tricks.	<i>Son giuóchi di máno.</i>
He writes a good hand.	<i>Ha un buón caráttere.</i>
He put his hands upon him.	<i>Gli pose le máni adóssó.</i>
To treat with severity.	<i>Trattár severamente.</i>
He has a great wish to do something.	<i>Gli pizzicano le máni.</i>
I made a mistake.	<i>Ho preso sbáglio, ho preso un equivoco.</i>
He has spent all his property.	<i>Ha consumáto tutto il suo.</i>
It is a good league off.	<i>E' una buóna lega lontáno di quí.</i>
Do you think it good?	<i>Vi sembra buóno?</i>
Make him come up.	<i>Fatelo venír su.</i>
He becomes always more idle.	<i>Divénta sémpre più pol-tróne.</i>
He is equal to him in rank.	<i>Va del pari con lui.</i>
I think it is true.	<i>Lo credo vero.</i>
To conduct one's self well.	<i>Regolársi béne.</i>
He will not yield to him.	<i>Non gliéla cederà.</i>
She is perfectly well made.	<i>E' fatta a pennéllo.</i>
He put the garrison to the sword.	<i>Mise la guarnigióne a fil di spáda.</i>
On the way.	<i>Strada facéndo.</i>
Do not take it ill.	<i>Non lo prendete a male.</i>
He took that seriously.	<i>La prese sul sério.</i>
You take my words ill.	<i>Interpretáte male le mie paróle.</i>
He has been made a doctor.	<i>Ha preso la láurea dotto-rále.</i>
He knows how to take things as they come.	<i>Sa pigliár il mondo com' e' viéne.</i>
Mind it well.	<i>Badáteci béne.</i>
Take care of yourself.	<i>Badáte a voi.</i>
Take care of him.	<i>Guardátevi bén da lui.</i>

He was lucky in having been warned.	<i>Buón per lui d'èssere stato avvertito.</i>
He took leave.	<i>Prese commiato.</i>
He dismissed him.	<i>Lo licenziò.</i>
He is much interested in it.	<i>Vi s'interessa molto.</i>
Come, decide.	<i>Via, decidéte.</i>
The business is settled.	<i>L' affare è finito.</i>
He flatters him shamefully.	<i>Lo adula sfacciatamente.</i>
As rich as they are.	<i>Ricchi come sono.</i>
Come friend, give me your hand.	<i>Animo, amico, dátemi la mano.</i>
I whispered to him....	<i>Gli dissi sotto voce.</i>
Gently, if you please.	<i>Adágio, in grázia.</i>
No, I won't give it up.	<i>No, non vo' darla vinta.</i>
It is ready money.	<i>Ella è óro lampante.</i>
He is rather tipsy.	<i>E' un po' bríllo.</i>
They ran after him.	<i>Gli si méssero diétro.</i>
This sets him (or) it off a little.	<i>Questo lo rimette un póco.</i>
My late father.	<i>Il defunto mio padre.</i>
Persons of quality.	<i>La nobiltà, or le persóne di rango.</i>
He is a military man.	<i>E' un militáre.</i>
His hair is well dressed.	<i>E' bén pettináto.</i>
He has three rooms on a floor.	<i>Ha tre stanze per piano.</i>
Is the cloth laid?	<i>E' apparecchiáto?</i>
He is clever in every thing.	<i>E' ábile in tutto.</i>
The business goes on well.	<i>L' affare è bén incammináto.</i>
You are well disposed to speak.	<i>Siéte in buóna disposizióne di parláre.</i>
Let him say what he will, I do not believe it.	<i>Dica pur quel che vuóle, non ne credo niénte.</i>
They think only of mischief.	<i>Non pénsano che a far del male.</i>

A

COLLECTION

RACCOLTA

OF

DI

ITALIAN PROVERBS. PROVERBI ITALIA'NI.

TO expect, and not to come; to lie in bed, and not to sleep; to serve, and not to please, are three things enough to kill one.

A house built, and a vine planted, are never sold for what they cost.

There is no one happy in this world, but he that dies in his cradle.

To travel post requires the purse of a prince, and the strength of a porter.

It is better going alone, than in bad company.

Misfortunes and pleasures never come single.

Fine to fine is not good to make a lining.

Love and greatness will not associate.

A good stomach needs no sauce.

We think no more of vows, when the danger is past.

Old sin, new penance.

The beast once dead, the venom dies also.

ASPETTA'RE e non venire; star in letto e non dormire; ben servire, e non gradire, son tre cose da morire.

Casa fatta, vigna posta, non si paga quanto costa.

Nel mondo non è felice, se non quel che muore in fasce.

La posta è una spesa da principe, ed un mestiere da facchino.

E' meglio andar solo, che mal accompagnato.

Le sciagure, e le allegrezze non vengono mai sole.

Duro con duro, non fa buon muro.

Amor, e signoria non vogliono compagnia.

Appetito non vuol salsa.

Passato 'l pericolo, gabbato 'l santo.

Peccato vecchio, penitenza nuova.

Morta la bestia, morto 'l veleno.

Fair

Fair words are very powerful, and cost nothing.

A hundred pounds of sorrow will not pay an ounce of debt.

He who goes to bed without his supper, will toss and tumble all night.

Ravens never pluck out each other's eyes.

Tell me your company, and I shall know what you do.

He has fallen out of the frying-pan into the fire.

Every bird likes his own nest.

A barking dog never bites.

Do not wake a sleeping lion.

He who is fonder of you than usual, either has cheated you, or designs it.

To ask better bread than is made of corn.

To ask a landlord if his wine is good.

Good wine needs no bush.

It is better one's foot slip than one's tongue.

Wine brings out the truth.

He who buys land, buys trouble.

He who cheats is often cheated.

Fair words and foul play cheat both the young and the old.

Un bel parlàre, di bócca assái vále, póco cósta.

Cent' óre di malinconía non pagáno un quattríno di débito.

Chi và a létto sénza céna, tútta la nótte si diména.

Córvi con córvi non si cávaz mái gli ócchi.

Dímmi con chi vai, saprò quel che fai.

E' cadúto dálla padélla súlla bráce.

Ad ógni uccéllo suo nído par béllo.

Can che abbája non mórde.

Non destàre il can che dórme.

Chi ti fa carézze più che suóle, o t'ha ingannáto, o ingannár ti vuóle.

Cercár míglor páne che di froménto.

Domandar all' óste se ha buón víno.

Al buón víno non bisógna frásca.

E' mégljo sdrucciolár co' piédi che colla língua.

Il víno è úna mézza córda.

Chi cómpira térra, compra guérra.

Chi cerca d'ingannár, résta ingannáto.

Bélle paróle, e cattívi fátti ingánnano savj, e mátti.

There

- There are no roses without thorns.
 With artifice and deceit they live half the year ;
 With deceit and artifice they live the other half.
 He who serves the public, obliges nobody.
 A good friend is worth a hundred relations.
 Fevers in autumn are long or mortal.
 To sell bladders for lanterns.
 Every country has its fashions.
 To mind two things at once.
 To be on both sides.
 To have two strings to one's bow.
 To cheat two at once.
 We must love the dog for the sake of its master.
 We must hide nothing from our physician and our lawyer.
 Short reckonings make long friends.
 Eggs of an hour, bread of a day, wine of a year, and a friend of thirty.
 Bread that sees, wine that sparkles, cheese that weeps.
 A salad ought to be well salted, to have a little vinegar, and plenty of oil.
- Non si può aver la rósa.
 sénza le spíne.
 Con arte e con ingánno, si vive mezzo l' anno ;
 Con ingánno e con árte, si vive l' áltra parte.
 Chi sérve al comúne, non sérve a nissúno.
 E' méglío un buón amíco che cénto parénti.
 Febbre autunnále, è lunga, o mortále.
 Vender lúcciole per lanterné.
 Tal paése, tale usánza.
 Aver un ócchio alla pén-tola, e'l áltro alla gátta.
 Dar un cólpo alla bótte, ed un áltro al cérchio.
 Tenér il piéde in più stáffe.
 Pigliár due colómbi ad una fúva.
 Bisógna portár rispétto al cane per amór del padróne.
 Al médico ed all' avvocáto non tenére'l ver celáto.
 Pátto chiáro, amíco cáro.
 Uóvo d' un' óra, páne d' un dì, víno d' un anno, amíco di trénta.
 Pan che véda, vin che salti, formággio che piánga.
 Insaláta ben saláta, poco acéto, bene ogliáta.*

It is better to be a bird in a field, than in a cage.

A bird in the hand is worth two in the bush.

It is better to be friends at a distance, than enemies near at home.

When it is fair weather, take thy cloak; when it rains, wear it if you please.

If you would be revenged of your enemy, govern well yourself.

He is a fool, who gives a quail unto a sparrowhawk in keeping.

A solitary man is either a brute or an angel.

Men meet, when mountains cannot.

Do not judge by laws or writ, before thou hearest the one and the other party.

E' mégljo ésser uccéllo di campágnà, che di gábbia.

E' mégljo un uóvo oggi, che una gallína dománi.

E' mégljo ésser amíci da lontáno, che nemici d'apprésso.

Nè di státe, nè d' inverno, non andár senza mantéllo.

Vuói far vendétta del tuo nemíco, govérnati béne.

Stólto è chi dà la quáglià in guárdia allo sparaviéro.

L' uomo solitário è o béstia o ángelo.

Gli uómini s' incóntrano e le montágne nò.

Non giudicár per leggi ne per carte, se non ascólti l'una e l'altra parte.

A COLLECTION
OF
DIVERTING STORIES, &c.

Paríni ammaláto.*

ESSE'NDO Paríni ammaláto, vénnero due médici a visitárlu; dicéva l'uno è duopo dar túono alla fibra; l'altro conviène scemárle túono; ed egli costóro ad ogni módo mi vógliono far moríre in música.

Lo stéssu Paríni nel Municipío di Miláno.

ESSE'NDO Paríni mémbro del Municipío di Miláno, acreménte un giòrno perseguitáva coll' indágine cérti quáli, che aveano rubato a nóme dello stéssu Municipío, e trovándovisi, chi con ismoderáto garríto cercáva di travólgere la veritá, l'argúto Piétro Verri disse a Paríni, *Il ládro alla fíne siete voi che qui rubáte il soggéto d'una bélla sátira.*

Di Papa Giúlio Secóndo.

UN nóbile Románo, amíco intrínseco di Pápa Giúlio Secóndo, gli disse che si lagnavano molto che súa santità attendésse con tróppo calóre alla guérra cóntro i Francési: giacchè Iddio gli avéva dáto le chiávi délla

* *One of the most celebrated and modern Italian Poets.*

délla súa chiésa, per serráre le pórtè délla discórdia, ed apríre quélle délla reconciliazióne. Il Pápa rispóse al nóbile: Quei táli che dícono símili cóse, non sánno fórse che san Piétro e san Paólo sóno státi compágni, & ambidúe príncipi délla chiésa. I predecessóri miéi si sóno servíti délla chiáve di san Piétro, adéssò io vóglio adoperáre la spáda di san Paólo. Il nóbile replicò: Vóstra santità sa però che Crísto disse a Piétro: rimétti la tua spáda nel fódèro. E véro, soggiúnse 'l Pápa, ma ricordátevi che Crísto non lo disse prima, ma dópo che Piétro ébbe feríto.

Menecráte Médico.

VENÉNDÒ fáttö al Médico Menecráte di guaríre cérte infermità disperáte ed esséndo per ciò appelláto Gióve, con gran fásto facéva uso egli stéssò di quéstò nóme, e osáto avéndo di scrívere ad Agesiláo in quéstà manierà: Menecráte Gióve al ré Agesiláo salúte. Agesiláo gli rescrisse in quést' altra: Il ré Agesiláo a Menecráte sanità.

Sócrate.

SÓCRATE percóssò nella púbbrica piázza d' un cálcio d' un mascalzóne, e stimoláto a dimandárne castígo, rispóse di non poterlo fare, perchè i cálci dell' ásino non érano státi mai chiamáti in giudízio.

Marc' António e Bottón da Ceséna.

AVE'NDÒ maéstro Marc' António compósto una mólto lúnga commédia, e di varíi atti, Bottón da Ceséna gli disse, A far la vóstra commédia bisogneránno per lo apparáto quanti légni sono in Ischiavonía. Rispóse Maéstro Marc' António: E per l'apparáto della tua tragédia basterán tre solaménte.

Il Predicatóre di poca Memória.

UN Predicatóre dovèndo fare il panegírico di S. Luca, súbito che fù in pùlpito, perdè talmènte la memória, che non potè dir altro che il tésto del suo discórso, *Lucas medicus salutat vos*, Luca médico vi salúta. Ripetè tante volte quèste paróle, sénza potèrsi ricordár d'altra cosa, che gli uditóri stánci s'alzárano tutti e nell' andársene, uno di loro disse al Predicatóre: Padre, salutátelo altresì da nostra páрте.

Il Missionário.

UN giòrno predicáva in una parrócchia di Madríd un célebre Missionário; tutti gli uditóri piangévano, méno uno; della qual cosa meravigliátosi il predicatóre, a quello si rivólse dicéndogli, e perchè non piángi tu? Padre rispóse: Io non devo piángere; quèsta non è la mia parrócchia.

D' uno Scultóre.

DISEGNA'NDO i cónsoli di Firénze di far úna státua, chiamárono Donatéllo, famóso ed eccellènte Scultóre, il quále inteso 'l diségno, domandò per la fattúra cinquánta scúdi. I cónsoli sénza proférirgli nùlla, la dièdero a far ad un áltro Scultóre mediócre. Costúi fátta che l' ebbe, il méglío che sèppe, ne domandò ottánta scúdi. Maravigliátisi i cónsoli, gli díssero che quèsto era un burlársi di loro, giacchè Donatéllo, uómo tánto illústre, non avéva domandáto per fárla più di cinquánta. In sómma non poténdosi accordáre, rimísero la cáusa ad éssó Donatéllo, il quale sentenziò che i cónsoli dovéssero pagáre settánta scudi. Del che alterátisi, ricordándogli ch'égli medésimo di cinquánta s'era volúto contentáre; Donatéllo graziosamènte disse; è véro, mi potévo contentáre, perchè avréi fátto la státua in méno d' un mése: ma quèsto póvero uómo che a pena potrébbe ésser mío scoláre, vi ha lavorato più di sei mési. Così Donatéllo si vendicò argutaménte dell' ingiúria ricevúta dai cónsoli.

Amor

Amór Matérno.

NELL' áнно 1259 fù al comúne del pópolo di Firénze presentáto un bellissimo e feróce leóne, il quale era rinchíuso nella piázza di S. Giovánni. Avvéne, che per mala guárdia di colui che il custodíva, uscì il leóne dalla sua stía, corréndo per la térra, onde la térra fù commóssa a paúra. Accáde che arrivò in orto S. Michéle, e quívi prése un fanciúllo, e tenéalo fra le bránche. Udéndo ciò la mádre del fanciúllo, che non avéa più che lui, si mosse come disperáta con gran piánto, scompigliata, e andò incontro al leóne, e prese il fanciúllo dentro le bránche del leóne, e menólsene di che il leóne ne alla madre, ne al fanciúllo non fece nùlla novità, se non che la riguardò, e stéttesi fermo nel luogo suo. Il fanciúllo vivéndo fù poi chiamáto Orlandúccio del Leóne.

Una Paróla mal intésa.

GLI O'ddi fuorusciti di Perúgia, e cápi della párté avvérsa a Baglióni, entrárono una nótte cólle génti loro furtivaménte in Perúgia, e con tanto spavénto de' Baglióni, che già perdúta la speránza del diféndersi, cominciávano a méttersi in fuga; e non diméno perdérono per uno inopináto e minimo caso quella vittória, che non potéva torre più loro la possánza degli inimíci, perchè esséndo già pervenúti senza ostácolo a una delle bócche della piázza principále, e voléndo uno di loro, che a questo effétto avea portáto una scúre, spezzáre una caténa, la quále secóndo l' uso delle città fazióse, attraversáva la strada, impedíto a disténdere le bráccia da' suoi medésimi, che calcáti gli érano intórno gridò con alta voce *Addiétro*, acciochè allargándosi gli déssero facoltà di adoperársi, la qual vóce replicáta di mano in mano, da chi lo seguitáva, e intésa dagli altri come incitáménto a fuggíre, mésse senza altro impediménto in fuga tutta la génte; non sapéndo alcúno da chi cacciáti, o per qual ragióne si fuggíssero,

dal

dal qual disordine preso ánimo, e riméssisi insiéme gli avversari, fecero di loro grandíssima carneficína.

Astúzia d'un Sacerdóte egiziáno.

I Caldéi si éléssero per Iddio il fuóco, e dicévano tutti gli altri Dei éssere di nessun valóre appresso di lui, ed i Sacerdóti portándo quéllo per i paesi circonvicíni, voléano che gli altri Dei gli déssero tribúto, o veníssero seco in prova, laónde tutti perdévano; perciocchè esséndo i simulácri d'oro, d'argénto, di brónzo, di légno, o d'altro, venívano dal fuóco consumáti e guásti; talchè lo Dío déi Caldéi era il più ricco per le molte offérte, che gli érano fatte, ed il più poténte per le mólte vittórie avúte, che altro Dío che fosse in quel témpi. Ultimaménte portándo il loro Dío, se ne andarono i Caldéi in Egitto per far la guérra agli Dei del paese. La qual cosa considerándo un Sacerdóte del Témpio di Canópo, e che egli era in pérícolo di pérdere, l'offérte le ricchézze e la riputazione, s'immaginò una bélla astúzia per diféndersi dal fuóco dei Caldéi. Egli prése un gránde innaffiatojo di terra, di quéllo che son piéni di píccioi pertúgi, con cui s'innáffiano i giárdini, ed empítolo d'acqua, colla cera riturò i pertúgi, e di sopra l'adornò e dipínse di più colóri, accomodándovi la testa d' un vécchio simulacro di Meneláo. Venéndo poi i Caldéi, ed accostándo il loro Dío a quello di Canópo liquefacéndo il fuóco la cera, uscì fuóri l' acqua in gran copia, talménte che spénse tutto il fuóco, e cosí rimáse vittórioso il sacerdóte di Canópo, e d'allora innanzi quel loro Iddio, il quale avea spénto il fuóco e superáto lo Iddio de Caldéi, onorárono.

A SHORT
INTRODUCTION
TO
ITALIAN POETRY.

*THE Origin of the Italian Language and Poetry,
together with a Treatise on the different Species of
Italian Verses and their Combinations.*

HAVING now to speak of the different measures adopted in Italian Poetry, it may not be displeasing to the reader to find here some idea of the origin of the Italian Language and Poetry. It is, according to the most general opinion, derived from the alteration and total corruption of the Latin idiom, and the immediate co-operation of the dialects of the barbarians, who successively inundated Italy. There have also been many words obtained from the Celtic languages of Italy, the ancient Teutonic, the French, the Spanish, and some few from the Arabic, and the Greek.

Various documents prove, that at the commencement of the eleventh century, the writers of Italy began to make use of the new language in poetry. It was then called *Romance*, to indicate that it was spoken in the country of the ancient Roman empire.

The Tuscan people were the first who began to use the new language of Italy, and the first works composed in it were poetic. It was indeed poetry itself which freed the nation from barbarism, and at the same time the Italian Language from obscurity.

The commerce of the thirteenth century had raised Italy to the apex of greatness. Its riches were immense, and the beneficence of princes toward literary men and artists were suitable to their power. At this fortunate period, Dante, Boccaccio, and
Petrarch,

Petrarch, with their divine talents, and their learning, raised the Italian Language, Poetry, and Literature, to the highest pitch of perfection.

The *Commedia* of Dante, which is a treatise of profound philosophy, has long preserved the highest rank in the most enlightened Universities. The Decameron of Boccaccio became the model of the Italian language from its elegance of style, and purity of diction. At last the Canzoniere of Petrarch revived the Muses of Pindar, of Anacreon, of Catullus, and of Ovid.

These few remarks may suffice, with respect to the origin of the Italian language and poetry; as a longer examination would exceed the necessary limits in treating an object entirely devoted to literature.

I. *Of Italian Versification.*

Italian verse consists of a certain number of syllables and rhyme. But they have also their blank verse.

There are eleven syllables in the heroic verse, which is used in Epic poems, theatrical pieces, sonnets, &c.

Varcar ti converrà l'onda funesta.

Beside the heroic, there are lesser verses, consisting of ten syllables, as

Sazierete la fame de' corvi

Mercénarie falangi di schiavi.

Or of nine, as

Ben mi rivolgo al dolce loco.

Or of eight, as

I pensier mandiamo in bando.

Or of seven, as

Innamorato spirto.

Or of six, as

Le féde giurata.

Or of five, as

Chi può mirarvi.

Or of four, as

In due módi.

The Italian verse, of whatever number of syllables it consists, has always the accent on the penultima, except it be what they call *versi sdrúccioli*, or slippery verses

verses, which are accented on the antepenultima ; but then they have a syllable more than the ordinary sort of verse. Thus if the ordinary sort of verse has eleven syllables, the *sdrúcciola* belonging to it has twelve ; as,

L' árco ripíglia il fanciullín di Vénere.

If the ordinary verse has eight syllables, the *sdrúcciola* will have nine, and so on.

The *verso tronco* is of ten syllables ; as,

Monte Pulciano d' ogni vino è il Re.

The heroic verse, or that of eleven syllables, is divided into two parts ; the place where this division is made, is called the *cesúra*. The *cesúra* is not always equal, that is, the first hemistich or half verse does not always contain the same number of syllables ; for this depends on the predominating accent, as the *cesúra* is always at the end of the word on which you find this accent. Now this accent may be either on the fourth, or on the sixth syllable of the verse ; which occasions several sorts of *cesúras* ; the best are those on the fifth or seventh syllable.

On the fifth.

Giúnger già pármí, e dírlé, o fída Clórí.

On the seventh.

Quálche nuóvo sospíro, imparerái.

Whenever a word ends with a vowel, and the next word begins also with a vowel, this admits an elision, as

Préssó è il dì, che cangiáto 'l destin ríó.

Sometimes a concurrence of syllables forms but one syllable, whether in the same, or in different words, as

Disse, e ai vénti spiegò véle, ed andónne.

Diphthongs form but one syllable in the middle of a verse, and two in the end, as

Ed io del mio dólór mínístro fui,

where *io* and *mio* form each but one syllable, and *fui*, two. Whereas in the following verse,

Fávola fui gran témpo, ónde sovénte,

fui, on account of its being in the middle of the verse, makes but one syllable ; so in the following verse,

Odo 'l rispóndér dólce : O Tírsi mío :

mío, as being at the end of a verse, makes two syllables. This is to be particularly observed.

Verses consisting of ten syllables are accented on the third and sixth syllables, as

*Almo sóle che in Cielo risplendi
Col settémplice rággio fecóndo.*

Verses of nine syllables have the accent on the third and sixth, as

Col nemíco sul mar s'affrónta.

Or on the second and fifth, as

Non vi véde ognora ascoso.

Or on the fourth and sixth, as

Ben mi rivólgo al dólce lóco.

Verses of eight syllables are accented on the third, as

*Quándo accénde un nóbil pétto
E' innocénte un puro affétto.*

Verses of seven syllables, besides the accent on the penultima, have not other regular accents; but if the accent is on the fourth, the verse will be harmonious, as

Nínfa di cor feroce.

Verses of six syllables are accented on the second, as

*Delle Api ingegnose
Il biondo licor.*

Verses of five syllables have the accent on the first, sometimes on the second, or on the third, as

*Sei fra i perfetti
Bei bamboletti.*

Verses of four, three, and two syllables, are accented on the penultima.

II. *Of the Rhyme.*

The Italian rhyme begins from the vowel of the penultima: hence *amánti* does not rhyme to *dírti*, but to *sembiánti*, and so on.

The Italians do not rhyme, as we do, in couplets, but make several combinations of their rhymes: and these form their different compositions in verse.

III. *Of the different Compositions in Verse.*

The Italians compose their heroic poems of stanzas of eight verses, which they call octaves. In these the first verse rhymes to the third and fifth, the second

second to the fourth and sixth, and the seventh to the eighth; as,

*Cinta di vivo fonte, ónde discénde
Onda mormoratríce in suo viággio,
S' érge forésta, che del sol conténde
Nell' áнно ardénte ivi l' entráta al rággio ;
Dóppio sentiér che s'interséca fénde
In quáttro párti il bell' orrór selvággio
E di bell' ácque cristallíne e chiáre
Ha ciascúna nel grémbo un pícciol máre.*

CHIABRE'RA.

There are other sorts of stanzas, called *sestíne*, consisting of six verses, the first of which rhymes to the third, the second to the fourth, and the two last to each other; as,

*Díve che 'l sácro ed onoráto fónte
Dóve glória si béve in guárdia avéte,
Dal vóstro ombróso e solitáριο monte
Un témpio méco a fabbricár scendéte,
Un témpio ov' immortal póscia s' adóri
Quésta dónna de' Gállì, e déa de' córi.*

MARI'NO.

The Italians have a third manner of disposing their heroic verse, which they call *terza ríma*, or *terzétti*. They put three verses in every stanza, the first and third rhyme to each other; the second rhymes to the first and third of the second stanza; and the second of the second stanza, to the first and third of the third stanza. But at the end of the cantó or poem there must be a stanza of four verses, in order that every verse may have its rhyme, as

*Gli ánni son al volár sì liévi e présti,
Ch' al fíne áltro non è ch' un vólver d' ócchi
Quésto che poi vi lúscia afflitti e mésti.
Però pría che l' offésa in noi trabócchi,
Armáte 'l pétto incóntro álla fortúna,
Che váno è l' aspettár che 'l colpo scócchi.*

Così

*Così dicéndo, al raggio de la lúna,
Che gli ócchi mi fería, rivólse il víso,
Poi salutò le stélle ad úna ad úna;
E liétò se n' andó nel paradíso.*

SANNAZAR.

There are also *térza ríma* in verse, called *sdrúciolo*, or slippery; as,

*Quantúnque Opico mio sii vécchio, e cáríco]
Di sénno e di pensiér, ch'in te si cóvano,
Deh piángi or méco, e prèndi il mio rammárico :
Nel móndo óggi amíci non si tróvano, &c.*

A fourth manner of arranging heroic verse in Italian, is what they call *quárta ríma*, when the first rhymes to the fourth, and the second to the third.

EXAMPLE.

*Cóntra gli assálti di Nettún spumánti,
Quándo Aústro a sdégno ed Aquilóne il móve ;
E cóntra i lámpi e 'l fulminár di Gióve
Ha l' ingégno mortále, ónde si vánti :
Ma cóntra i cólpi délla fálce oscúra.
Che árma di móрте l' implacábil máno,
Inváno ingégno s' affatíca, inváno
Stáme di víta contrastár procúra.*

CHIABRE'RA.

But the Sonnet is the favourite composition of the Italians: it is divided into two *quadernárj*, consisting each of four verses; and two *terzétti*, each of three verses. The two *quadernárj* are ranged two different ways: the first and most usual is, when the first rhymes to the fourth, fifth, and eighth, and the second to the third, sixth, and seventh. The other, less usual, when the first rhymes to the third, sixth, and eighth; the second to the fourth, fifth, and seventh.

There are also two different sorts of arrangement, in regard to the two *terzétti*, or the six last verses; one is, to make the three verses of the first *terzétto*, of three different

different rhymes; and the last *terzétto* answering to those three rhymes in whatever order you choose; as

*Sólo e pensóso i più deserti cámpi
Vo misurándo a pássi tárdi e lénti,
E gli ócchi póрто per fuggíre inténti,
Dóve vestígio umán l' aréna stámpi.
A'ltro schérmo non tróvo, che mi scámpi
Dal manifésto accórger de le génti:
Perchè ne gli átti d' allegrézza spénti,
Di fuór si légge, com' io déntro avvámpi.
Sì ch'io crédo omáí, che mónti e piágge,
E fiumi e sélve sáppian di che témpre
Sia la mía víta, ch' è celáta altrúí.
Ma pur sì áspre víe, nè sì selvágge
Cercár non so, che amór non vénga sémpre.
Ragionándo con meco, ed io con lui.*

PETRARCA.

The other arrangements of the two *terzétti* are, to make the first verse rhyme to the third and fifth, and the second to the fourth and sixth; as,

*Quándo il grán Scípío dall' ingrata térra
Che gli fu pátria e 'l céner suo non ebbe
Esule egrégio si partía, qual débbe
Uom che in suo cor máschio valor rinsérra;
Quei che seco pugnándo andar 'sottérra,
Ombre famóse onde sì Italia crébbe,
Arser di sdégno, e il duro esémpio incrébbe
Ai Genj della pace e della guerra.
E seguírle fur víste in atto altero
Sull' indégna freméndo offésa atróce
Le virtù antiche del Latíno Impero.
E allor di Stíge sulla négra fóce,
Di lui che l' Alpi superò primiéro
Rise l' invendicáta ombra feróce.*

FRUGONI.

In the two preceding sonnets the two *quadernárj* are arranged alike, that is, the first verse rhymes to the fourth, fifth, and eighth. We shall give here an instance of the

the other sort of *quaternary*, where the first verse rhymes to the third, sixth, and eighth; the second to the fourth, fifth, and seventh.

EXAMPLE.

*Gittò l'infame prezzo e disperato
 L' albero ascese il venditor di Cristo.
 Strinse il laccio, e col corpo abbandonato
 Dall' irto ramo penzolar fu visto.
 Cigolava lo spirito serrato
 Dentro la strozza in suon rabbioso e tristo,
 E Gesù bestemmiaava e il suo peccato,
 Ch' empia l'averno di cotanto acquisto.
 Sboccò dal varco alfin con un ruggito,
 Allor giustizia l'afferrò, e sul monte
 Nel sangue di Gesù tingendo il dito.
 Scrisse con quello al maledetto in fronte
 Sentenza di mortal pianto infinito
 E lo piombò sdegnosa in Acheronte.*

MONTI.

There are likewise other compositions, consisting of an intermixture of larger and smaller verses, which may be infinitely varied; some stanzas consisting of twelve or thirteen, some of seven, eight, or eleven verses. The most common are of twelve, which frequently consist of two sorts of verse, viz. those of eleven or seven syllables.

*Sul púnto di mia mórtē,
 O'cchi, d'un guárdo non mi siáte avári,
 E sia di quèi che sóno a vói men càri.
 Con sollécito stúdio amór non térga
 I rái di sua beltáte,
 E col riso, e col giòco, e col dilétto,
 Nè di quèlla dolcézza égli l' aspérge,
 Nè di quèlla pietáte,
 Che altrúi ragióna i fréddi cor nel pétto ;
 Sólo un gíro neglétto,
 Nè fían moréndo i miéi sospír amári.*

CHIABR.

There

There is also a singular beauty in stanzas of seven, eight, or eleven verses; examples of which may be seen in the Lyric Poets. CHIABRE'RA particularly abounds with a great variety in his *canzonétte*.

EXAMPLES.

*O'cchi armáti di splendóre,
O'nde amóre
Per beáre árde le génti,
Se la giòia del mirárvì
Giústo párvì
Che costár débba torménti.*

Or,

*Poichè amór fra l' érbe e i fióri
Tra dolciéze, e liéti cánti,
Per temprár del cor gli ardóri,
Scórti avéa gli accési amánti;
Ne' sembiánti
Liéto ánc'h' éi, con lor s'assíde
Sull' erbétta, e, schérza e ríde.*

Or,

*Córe di sélce alpéstra,
Férvído ad innasprír gli altrúi torménti,
Con nuóva crudeltáte!
Omái stánca è mia déstra
In súlla lira ad iterár gli accénti
U'si a svegliár pietáte;
Nè femminíl beltáte
Spéra, prégio sembiánte in Elicóna,
Se di quéi vághi fiór tésse coróna
Per tuo gentíl valóre.*

Or,

Or,

*Váni desíri
Co' rèi martíri
Non più ci stíeno intórno;
Che pómpa, ed óstro?
Il víver nóstro
Puóssi chiamár un giòrno.
Cíngiti Clóri di bel mírto adórno,
E di rubíni
Cospérgi i críni,
Via più che lúcid' óro, a mirár cári.*

Or,

*Quándo l' A'lba in oriénte,
L' álmo sol s'apprésta a scórgere,
Su dal már la veggíam sórgere,
Cinta in gónna rilucente,
O'nde lámpi si diffóndono,
Che le stélle in ciélo ascóndono.*

The Italians are celebrated for their *madrigals* and *epigrams*, which are composed of all sorts of verse, long and short, according to the fancy of the poets; as,

*Di se stessa invaghíta, e del suo bello
Si specchiáva la rosa
In un límpido e rápido ruscélllo
Quando d' ogní sua fógliá
Un aura impetuósa
La bélla rosa spógliá.
Cúdder nel río le spoglie; il río fuggéndo,
Se la porta corréndo,
E cosí la beltà
Rapidissimamente—oh! Dio sen va.*

LEMENE.

Fábio,

*Fábio, se quándo in público ragióni
 Una spietáta tosse ti molésta,
 Non ti prénda timor de' tuoi polmóni,
 Che la séde del mále è nella testa.*

BERTOLA.

They have also their *verso sciólto*, or blank verse, of eleven syllables, where the measure is observed, without rhyme, as the following :

*Ahi, che al solo pensárlo entro le vene
 Di fôco un fúme mi trabócca, e tutti
 Trémáno i polsi combattúti e l'ossa !*

MONTI.

This verse is used in tragedy, and often in Epic poems.

IV. *Of the Poetical Licences.*

The Italians use very great liberties in their versification ; not only their poets adopt several words which are not allowed in prose, but they likewise make frequent use of elisions ; these elisions are introduced for the sake of variety, but are never permitted at the end of a verse.

They not only drop the final vowel before words beginning with a vowel, but even before those that commence with a consonant, as *fier dracóni*, for *fiéri* ; and sometimes they drop the consonant that precedes this final vowel *animái* for *animáli*.

They likewise lengthen a great many words that have a grave accent on the final, by adding an *e* or an *o*, as *fúe* for *fu*, *féo* for *fe'*, *póteo* for *potè*. It is customary with them also to have recourse to contractions and syncopes, as *pórre* for *pónere*, *pónno* for *póssono*, *vo'* for *vógliono*, *u'* for *óve*, and others, which may be learnt by reading the Poets. They write some words in a particular manner, as *súi* for *suói* *núi* for *nói*, *ferute* for *feríte*, *furo* for *fúro*, *spéne* for *spéme*, &c. In short, there is hardly a language, not even excepting the Greek, that uses more figures or changes of words in their poetry, than the Italian.

A COLLECTION

A COLLECTION
OF
BEAUTIFUL PASSAGES
FROM THE
MOST CELEBRATED ITALIAN POETS.

CE'RBERO

Descritto dal Dante.

CE'RBERO, fiéra crudél, e divérsa,
Con tre góle, caninaménte látra
Sóvra la génte che quívi è sommérsa.
Gli ócchi ha vermígli, e la bárba únta ed átra,
E'l véntre lárgo, ed unghiáte le máni :
Gráffia gli spirti, gli scuója, ed isquárta.

Bellézza di Laura. PETRARCA.

IN quál pártè del Ciél, in quále idéa,
Era l' esémpio, onde natúra tólse,
Quél bél víso leggiádرو, in che élla vólse,
Mostrár quaggiù, quanto lassù potéa ?
Qual nínfa in fóni, in sélve mai quál Déa,
Chióme d'óro sì fíno all' áura sciólse ?
Quándo un cor tánte in se virtúti accéólse ?
Benchè la sómma è di mia mórtè rea.
Per divína bellézza iadárno míra,
Chi gli ócchi di costéi giammái non víde
Come soaveménte ella gli gíra.
Non sa cóme amor sana e cóme ancíde,
Chi non sa come dólce élla sospíra,
E come dólce párla, e dólce ríde...

La Vergine ARIÓSTO.

LA verginélla è símile alla rósa,
 Che 'n bel giardín, súlla natíva spína,
 Méntre sola e sicúra si ripósa,
 Ne grégge ne pastór se le avvicína ;
 L' aura soáve e l' álba rugiadosa,
 L' áqua, la térra al suo favór s'inchína
 Giovani vághi e dónne innamoráte,
 A'mano avére e sèni e témpia ornáte.
 Ma non sì tósto : dal matérno stélo
 Rimóssa viéne, e dal suo céppo vèrde,
 Che quánto avéa dágli uómini, e dal ciélo
 Favór, grázia, e bellézza tútto pérde,
 La vérgine che 'l fiór, di che più zélo
 Che de' bégli ócchi e della víta avér de,
 Láschia altrúì córre, il prégio che avéa innánti,
 Pérde nel cor di tútti gli áltri amánti.

Solilóquio d' Amarílli, nel Pástor Fído di GUARÍNI.

O MIRTÍ'LLO, Mirtíлло, ánima mía,
 Se vedésti quì déntro,
 Cóme sta il cór di quéstà
 Che chiámí crudelíssima Amarílli;
 So bén, che tu di léi
 Quélla pietà che da léi chiédi, avrésti.
 O ánima in amór tróppo infelíce !
 Che giòva a te, cor mío, l'èsser amato ?
 Ché giòva a me l'avér sì cáro amánte ?
 - Perchè crúdo destíno,
 Ne disunísci tu, s'amór ne strínge ?
 E tu perchè ne stríngi,
 Se ne pártè il destín, pérfido amóre ?
 O fortunáte voi fere selvágge,
 A cúì l'álma natúra
 Non diè légge in amár se non d'amóre.
 Légge umána inumána,
 Che dáì per péna dell' amár la mórtè !

“ Se'l

“ Se'l peccár è sì dólce,
 “ E'l non peccár sí necessarió, o troppo
 “ Imperfétta natúra,
 “ Che repúgni álla légge!
 “ O troppo dúra légge,
 “ Che la natúra offendi!”
 Ma che? póco áma altrúi, chi'l mórir téme;
 Piacésse pur al ciél, Mirtíllo mío,
 Che sol péna al peccár fósse la mórté!
 Santíssima onestà, che sóla séi
 D'alma ben nata inviolábil Núme,
 Quést' amorósa vógliá,
 Che svenáta ho col férro
 Del tuo sánto rigór, qual innocénte
 Víttima a te consácro.
 E tu, Mirtíllo, ánima mía, perdóna
 A chi t'è crúda sol dóve pietósa
 L'esser non può: perdóna a quéstá sóla
 Ne' détti, e nel sembiánte
 Rígida tua nemíca; ma nel córe
 Pietosíssima amánte.
 E se pur hái desío di vendicárti,
 Deh! qual vendétta avér puóí tu maggióre
 Del tuo próprio dolóre;
 Che se tu se' 'l cor mío,
 Cóme séi pur malgrádo
 Del ciélo, e délla térra,
 Qualór piángi, e sospíri,
 Quélle lágrime túe sóno il mío sángue,
 Que' sospíri, il mío spírto, e quélle péne,
 E quel dolór che sénti,
 Son miéi, non tuóí torménti.

Il Mattíno. PARINI.

SÓRGE il mattíno in compagnía dell' alba,
 Innanzi al Sol che di poi grande appare,
 Su l'estremo orizzonte a render liete
 Gli animali e le piante e i campí e l'ónde.
 Allora il buón villan sorge dal caro
 Letto, cui la fedel sposa e i minori,

Suoi figlioletti intiepidir la notte;
 Poi sul collo recando i sacri arnesi,
 Che prima ritrovar Cérere e Pale,
 Va col bue lento innanzi al campo e scuote,
 Lungo il picciol sentier da' curvi rami
 Il rugiadoso umor, che, quasi gémma,
 I nascenti del Sol raggi rifrange.
 Allora sorge il fabbro, e la sonante
 Officina riapre, e all' opre torna
 L' áltro dì non perfette. . . .

A Dante. ALFIERI.

O GRAN pádre Alighiér, se dal ciél míri,
 Me tuo discépol non indégno stármi,
 Dal cor traéndo profóndi sospíri,
 Prostráto inánzi a' tuoi funérei márm. .
 Piácciatì deh! propízio ai be' desíri
 D'un rággio di tua lúce illuminármì;
 Uom che a primiera etérna glória aspíri,
 Cóntro invídia e viltà de' strínger l' ármì?
 Fíglìo i le strínsi, e assai men duol, ch' io diédi,
 Nóme in tal guísa a génte tánto bassa
 Da non pur calpestársi co' miéi piédi!
 Se in me fidi, il tuo sguárdo a che s' abbássa?
 Va, tuóna, vínci: e se fra' píe' ti védi
 Costór, senza mirár sovr' essi pássa.

*Descrizzíone d' un Cristo legáto álla Colónna.
 Madrigále.*

DI mármò è la Colónna,
 Di mármò son gli émpj minístri, e réi!
 E tu púre, Signór di mármò séi!
 Mármò élla è pur natura,
 Mármò quéi per durézza,
 Tú mármò, per constánza e per fortézza;
 Ed io, che di pietáde, e di cordóglio
 Spettatór ne rimángo,
 Mármò son, se non piángo.

Begli

Begli Occhi. GUARINI *ne' suoi Madrigáli.*

O'CCHI, stéлле mortáli,
Minístri de' miéi máli;
Che'n sógno áncó mostráte,
Che'l mio morír bramáte;
Se chiúsi m' uccidete,
Apérti che faréte?

Amóre. LUIGI ALAMA'NNI.

CHI vuol dar légge all' amoróso nódo
Non sa ben qual sia la sua nátura:
L'un d'úna cósá, ed io dell' áltra gódo,
Chi áma lo spírto, e chi sol la figúra,
Chi dilétta la vísta, chi l' udíre,
Chi sfóga ógni desír sólo in servire.

Amánte Perfido. ARIÓSTO.

L'AMANTE per avér quel che desía,
Sénza guardár che Dio tutt'óde, e véde,
Avvilúppa promésse, giuraménti;
Che tútti spargon pói per l'ária i vénti.

Amánte Tímido. TA'SSO:

Ei che modesto è sì, com' éssa è bélla,
Bráma assái, póco spéra, e nùlla chiéde,
Nè sa scoprírsi o non ardísce: ed ella
O lo sprézza o no 'l véde, o non s'avvéde,
Così sin' ora il mísero ha servíto,
O non vísto, o mal nóto, o mal gradíto.

La

La Lusinga. BONDÌ.

DA gran témpo i máli miéi,
 Col morír finíto avréi;
 Ma la crédula speránza
 Mi tien vivo, e sémpré díce,
 Che men trístè ed infelíce,
 Sarà fórse il nuóvo dì.
 Ma il dì nuóvo, che succéde
 Infelíce ancór mi véde,
 E la spème che mi avánza
 Non mi láschia nel patíre,
 Nè il corággio di moríre
 Ne' di vívere cosí.

Dónna Tímida. ARIÓSTO.

CON cor tremánte, e con tremánte piéde
 Fúgge la tapinélla, e non sa dóve:
 In ciò ch'intórno ascólta, in ciò che véde,
 Véde di nuóvo orrór sembíanze nóve;
 Liéve arboscél, cùi débíl aúra fiéde,
 Liéve fóglià che cáde, o che si scóte,
 Di terrór dóppio, il dúbbio cor percóte.

GUARÍNI nel Pastor Fído. Atto I, scéna 4.

LA mísera tacéndo
 Per sovérchio desío tútta si strúgge;
 Cosí pérde beltà, se'l fóco dúra,
 E perdéndo stagión, pérde ventúra.

Il Simulácro d'Amóre Scolpíto da Canóva.

GHERARDO DE ROSSI.

FU bugiárdo, o Canóva il tuo scalpéllo,
 Effigiándo Amóre
 Se avésse il vólto sì géntile e bello,
 Avría sì crúdo il córe?

Giubco

Giúoco di Paróle.

NEL mio primiero ci si véde chiáro,
 Cúrva il secóndo e più nol troverái ;
 L' intéro è sacrossánto a tútti cáro,
 Ne párlan sémpr e non si véde mai.

Amóre assomigliáto all' A'pe. TA'sso nell' Amínta.

PÍCCIOLA è l' A'pe, e fa col pícciol mórso
 Pur grávi, e púr moléste le feríte ;
 Ma qual cósa è più pícciola d'amóre
 Se in ógni bréve spázio éntra, e s'ascónde
 In ógni bréve spázio ? or sótto all' ómbra
 D'elle palpébre, or tra minúti rívi
 D'un bióndo críne, or déntro le pozzétte,
 Che fóрма un dólce ríso in bélla guáncia ;
 E pur fa tánto grándi, e si mortáli,
 O cosí immedicábili le piághe.

GUARINI nel Pastór Fído. Atto 4, scéna 2.

SE le paróle mie
 Fósser ánime tútte,
 E tutte al vóstro onóre
 Oggi le consecrássi, alle dovúte
 Grázie, non basterían di tánto dóno.

Dónna Piccióla. TA'sso.

PICCIOLE'TTA Isabélla,
 Pícciola o gránde nominár degg' ío
 La tua beltá ch' infíamma il mio desío ?
 Che pícciola la frónte, il crín, le cíglia,
 Picciolétta hai la mán, la bócca, il piéde,
 I pássi, le fattézze, i béi semiánti
 Gli ábiti, il vélo, i guánti,

La

La camerétta, il letticiuól, la séde;
 Ma pur gran maravíglia!
 Fra tante cóse picciole si véde
 Che quél che rimirándio io sénto al córe,
 Non è picciolo ardóre.

Descriziône d'un Cespúglio. ARIÓSTO.

E'cco non lúngi un bel Cespúglio véde,
 Di spín fioríti, e di vermíglie róse,
 Che de le líquid' ónde a spécchio siéde,
 Chiúso dal sol fra l'álte querce ombróse:
 Così vóto nel mézzo, che concéde
 Frésca stánza fra l'ómbre più nascóse,
 E la fóglià coi rámi in módo è místa.
 Che'l sol non v'éntra, non che mínor vísta.
 Déntro létto vi fan ténerè erbétte,
 Ch'invítano a posár chi s'apprésenta.

A Diana. FANTONI.

VE'RGIN dall' árcio nella cáccia fórte
 Fáce del Ciélo, quándio Fébo dórme,
 Spéme di spóse, che rapísci a mórtè,
 Díva trifórme.
 A te consácro quéstio pin, che inálza
 Fra l'árdue núbi la chiomáta frónte,
 E i négri lécci della cúrva bálza
 Fíglià del mónte.
 Stráge del grégge, e dei pástor spavénto,
 Schiéra s'annída d'affamáti lúpi,
 Che van predándio cénto cáppe e cénto
 Per quéstie rúpi.
 Le mai di víta il bráccio tuo le príva
 Se nell' insídie tu a cader gli adéschi,
 Appénder vóglio alla magión votiva,
 Gli órridi téschi.

Il Sógno. VITTORELLI.

ASCÓLTA, o infída, un sógno,
 Della trascórsa nótte
 Parévami le grótte
 D' Alfesibéo mirár:
 D' Alfesibéo che quándo,
 Alza la vérga brúna
 Fa pállida la lúna,
 Fa tempestóso il mar.
 Pádre, io gridái, nel fiáncó
 Ho una puntúra acérba.
 Con quálche magic' érba,
 Sánami per pietà.
 Ríse il buon vécchio e dísse;
 Fúggi coléi che adóri;
 E'rbe per te miglióri
 Alfesibéo non ha.

I Castélli in Aria. BERTÓLA.

UNA séra al focoláre,
 Si sedeán Doríllo e Nína:
 Ei dicéa: vedér regína,
 Tì vorrei di térra e már:
 Di supérbe vésti adórna,
 E di gémme preziose....
 Ma perchè, Nína rispóse,
 L' impossíbile bramár?
 Se formár desíri gódi,
 Bráma il práto ognór più erbóso,
 Bráma il grégge numerosó;
 Lello al fin che aver si può.
 A che pro l' áltro rispóse,
 Se provai finór bramándo
 Che il piacer vien méno quándo
 L' álma ottién quel che bramò.

Béle Guáncie. CHIABRERA.

BE'LLA guáncia che disdóri
 Gli álmi onóri,
 Che sùl víso ha l' álma Auróra;
 Onde il prégio ad ógni vólto
 Ella ha tólto,
 Che sul Ciélo oggi s'onóra.
 Te vo' dir guáncia fioríta,
 Coloríta
 Del più bel ch' ebbe natúra:
 Te vo' dir, che non hai fióre,
 Che nel córe
 Sáppia dármi una puntúra.
 Che fáì tu, se mi dai ségno
 Di disdégno?
 Mi ti móstri più vermíglia,
 Per tal módo sei cortése.
 Nelle offése
 D'una nóbil meraviglia.
 Névi cándide cospárte,
 Con bell' árte
 Infra pórpura sì bélla;
 Ben vorréi lodárvi appiéno,
 Ma vién méno
 La virtù délla favélla.
 Vóstra glória da' miéi detti
 Non s'aspétti,
 Chi ciò bráma in van desíra:
 Come nó? sé per dolcezza,
 Di bellézza
 Divién múto chi vi míra.

Le dónne che non invécchiano. GHERARDO DE ROSSI.

Io so ben che le pudiche,
 Donzellétte a Cíntia amíche
 Ad Amór tagliándo l' áli,
 S' involárono a' suoi stráli;
 Di Ciprígna affè le amáte
 Vághe ancélle innamoráte,
 Per non créscer negli ánni,
 Han tarpáto al témpo i vánni.

Epitaffio

Epitaffio per un Parascito. G. DE ROSSI.

IL céner fréddo del cantór Melitto
Quésta, brev' urna in se racchiúder può,
Appéna una Pirámide d' Egitto,
Racchiúdere potría quánto mangiò.

A R I A

DEL METASTASIO.

SPERANZA.

PERCHE' gli son compagna,
L' estivo raggio ardente
L' agricoltor non sente,
Suda, ma non si lagna
Dell' opra e del sudor ;
Con me nel carcer nero
Ragiona il prigioniero,
Si scorda affanni e pene,
E al suon di sue catene
Cantando va talor.—

O D E T R I O N F A L E.

DEL METASTASIO.

CORO.

LODI al gran Dio, che oppresse
Gli empj nemici suoi,
Che combattè per noi
Che trionfò così.

GIUDITTA.

Venne l' Assiro, e intorno
Con le falangi Perse
Le valli ricoperse,
I fiumi inaridì.
Parve oscurato il giorno,
Parve con quel crudele
Al timido Israele
Giunto l' estremo dì.

CORO, &c.

GIUDITTA

GIUDITTA.

Fiamme, catene e morte
 Ne minacciò feroce ;
 Alla terribil voce
 Betulia impallidì !
 Ma inaspettata sorte
 L'estinse in un momento
 E come nebbia al vento,
 Tanto furor sparì.
 Coro, &c.

GIUDITTA.

Dispersi abbandonati
 I barbari fuggiro ;
 Si spaventò l'Assiro,
 Il Medo inorridì :
 Nè fur giganti usati
 Ad assalir le stelle ;
 Fu Donna sola, e imbelle,
 Quella che gli atterrì.
 Coro, &c.

EFFETI DELLA PACE

A R I A,

DEL METASTASIO.

IN prato, in foresta,
 Sia l'alba, o la sera,
 Se dorme talór,
 Non turba, non desta
 La tromba guerriera
 Dal sonno il pastor.

Le madri sicure
D' insidie, e perigli,
Se i teneri figli
Si stringono al petto,
Impulso è d' affetto,
Non più di timor.

A R I A

DEL METASTASIO.

NELLA face, che risplende,
Crede accolto ogni diletto,
Ed anéla il fanciulletto
A quel tremulo splendor ;
Ma se poi la man vi stende,
A ritrarla è pronto invano,
Che fuggendo allor la mano,
Porta seco il suo dolor.

A R I A

DEL METASTASIO.

SARÒ qual madre amante,
Che la diletta prole
Minaccia ad ogni istante,
E mai non sa punir.
Alza a ferir la mano,
Ma il colpo già non scende,
Chè amor la man sospende
Nell' atto del ferir.

A R I A

DEL METASTASIO.

AMOR TIMIDO.

PLACIDO zeffiretto,
Se trovi il caro oggetto,
Digli che sei sospiro,
Ma non gli dir di chi.
Limpido ruscelletto
Se mai t'incontri in lei,
Dille che pianto sei,
Ma non le dir qual ciglio
Crescer ti fe' così.——

DELLO STESSO.

LEON piagato a morte
Sente mancar la vita,
Guarda la sua ferita,
Nè s' avvilisce ancor.
Così fra l' ire estreme
Rugge, minaccia, e freme,
Che fa tremar morendo
Talvolta il cacciator.

A R I A

DEL METASTASIO.

LEON ch' errando vada
Per la natia contrada,
Se un agnellin rimira,
Non si commove ad ira
Nel generoso cor.
Ma se venir si vede
Orrida tigre in faccia,
L' assale, e la minaccia,
Perchè sol quella crede
Degna del suo furor.

CANTATA

CANTATA

DEL METASTASIO.

Contro l' INGRATITUDINE.

BENCHE' di senso privo
Fin l' arboscello è grato
A quell' amico rivo,
Da cui riceve umor :
Per lui di frondi ornato
Bella mercè gli rende
Quando dal sol difende
Il suo benefattor.

ODE SOPRA LA VIRTU'

DEL METASTASIO.

SE bramate esser felici,
Alme belle, è in questa schiera
L' innocente la sincera
La fedel felicità.
Quel piacer fra noi si gode,
Che contenta, e non offende,
Che resiste alle vicende
Della sorte, e dell' età.
Qui la sferza del rimorso,
Qui l' insulto del timore,
Qui l' accusa del rossore,
Come affligga, il cor non sa.
Del piacer, che i folli alletta,
E' il sentier fiorito e verde ;
Ma tradisce, e vi si perde
Di tornar la libertà.——

A COLLECTION OF SUPERSCRPTIONS OF ITALIAN LETTERS.

IT is not my design to instruct in the epistolary art, for in this every one follows his fancy, but to make the learner acquainted with the titles and honourable appellations given to persons with whom we preserve an epistolary correspondence ; and as they are written in abbreviation, I have here arranged them at length in alphabetical order, that they may be the more easily understood.

<i>Aff^{mo}.</i>	<i>Affezionatissimo.</i>
<i>Affettuo^{mo}.</i>	<i>Affettuosissimo.</i>
<i>Affettuo^{te}.</i>	<i>Affettuosissimamente.</i>
<i>Aff^{to}.</i>	<i>Affezionáto.</i>
<i>A.</i>	<i>Altézza.</i>
<i>Amat^{mo}.</i>	<i>Amatissimo.</i>
<i>V. A Ser^{ma}.</i>	<i>Vóstra Altézza Serenissima.</i>
<i>V. A. R.</i>	<i>Vóstra Altézza Reále.</i>
<i>Beat^{ne. e}.</i>	<i>Beatitudine.</i>
<i>V. B.</i>	<i>Vóstra Beatitudine.</i>
<i>Beat^{mo}.</i>	<i>Beatissimo.</i>
<i>Beat^{mo}. Pre.</i>	<i>Beatissimo Pádre.</i>
<i>Car^{mo}.</i>	<i>Carissimo.</i>
<i>Car^{ma}.</i>	<i>Carissima.</i>
<i>Col^{mo}.</i>	<i>Colendissimo.</i>
<i>Crist^{mo}.</i>	<i>Cristianissimo.</i>
<i>Crist^{ma}.</i>	<i>Cristianissima.</i>
<i>Divot^{mo}.</i>	<i>Divotissimo.</i>
<i>Ecc^{te}.</i>	<i>Eccellente.</i>
<i>Ecc^{mo}.</i>	<i>Eccellentissimo.</i>
<i>Ecc^{za}.</i>	<i>Eccellenza.</i>

<i>V. Ecc^a.</i>	<i>Vóstra Eccellénza.</i>
<i>Em^{mo}.</i>	<i>Eminentíssimo.</i>
<i>Em^a.</i>	<i>Eminénza.</i>
<i>V. Em^{ia}.</i>	<i>Vóstra Eminénza.</i>
<i>Ill^{re}.</i>	<i>Illústre.</i>
<i>Ill^{ma}.</i>	<i>Illustríssima.</i>
<i>Ill^{mo}.</i>	<i>Illustríssimo.</i>
<i>M. M^{ia}.</i>	<i>Maestà.</i>
<i>S. M.</i>	<i>Sua Maestà.</i>
<i>M. B.</i>	<i>Maestà Britanníca.</i>
<i>Mag^{co}.</i>	<i>Magnífico.</i>
<i>M^{to}.</i>	<i>Mólto.</i>
<i>Nrō.</i>	<i>Nóstro.</i>
<i>Obblig^{mo}.</i>	<i>Obbligatíssimo.</i>
<i>Onor^{do}.</i>	<i>Onorádo.</i>
<i>Oss^{mo}.</i>	<i>Osservandíssimo.</i>
<i>P^{ia}.</i>	<i>Paternità.</i>
<i>V. P.</i>	<i>Vóstra Paternità.</i>
<i>V. P. Rev^{ma}.</i>	<i>Vóstra Paternità Reverendíssima.</i>
<i>Parti^{mo}.</i>	<i>Particularíssimo.</i>
<i>P^{re}.</i>	<i>Pádre.</i>
<i>Prōne.</i>	<i>Padróne.</i>
<i>Prōna.</i>	<i>Padróna.</i>
<i>Rev^{do}.</i>	<i>Reverédo.</i>
<i>Rev^{mo}.</i>	<i>Reverendíssimo.</i>
<i>Rev^{ma}.</i>	<i>Reverendíssima.</i>
<i>Riv^{mo}.</i>	<i>Riveritíssimo.</i>
<i>Stā.</i>	<i>Santità.</i>
<i>V. Stā.</i>	<i>Vostra Santità.</i>
<i>Sant^{mo}.</i>	<i>Santíssimo.</i>
<i>Sant^{mi}.</i>	<i>Santíssimi.</i>
<i>Ser^{mo}.</i>	<i>Sereníssimo.</i>
<i>Sere^{ta}.</i>	<i>Serenità.</i>
<i>Serv^{re}.</i>	<i>Servitóre.</i>
<i>S^{re}.</i>	<i>Signóre, m. sing.</i>
<i>Sig^{re}.</i>	<i>Signóre, m. sing.</i>
<i>S^{ra}.</i>	<i>Signóra.</i>
<i>S. Sri.</i>	<i>Signóri.</i>
<i>S. S^{re}.</i>	<i>Signóre, f. plur.</i>
<i>V. S.</i>	<i>Vossignoría.</i>
<i>V. S. Ill^{ma}.</i>	<i>Vossignoría Illustríssima.</i>
<i>Ven^{do}.</i>	<i>Venerádo.</i>

Of TITLES and Honorable Appellations used in Italian Letters.

OBSERVE that the Italians put the date in the last line of the letter, and none but merchants and tradesmen put it at the top.

To the Pope.—*Alla Santità di nòstro Signóre Pio settimo*—In the beginning of a letter, and in the discourse, *V. Santità*, or *V. Beatitúdine*.—In the conclusion, *e con ógni umiltà le bácio i santíssimi piédi. Di V. Stā, Umilíssimo, Divotíssimo, ed Ossequiosíssimo Servo.*

Di Parígi, il primo di Gennájo, 1823.

To a Cardinal.—*All' Eminentíssimo, e Reverendíssimo Signór Cardinal O'rsi.*—*Eminentíssimo Signóre, e Padróne Colendíssimo.*—In the middle of the letter, *V. Eminénza.*—*E per fine a V. Eminénza bácio la sácula pórpora, e da Dio le prégo ógni maggiór grandézza, e felicità; or, per fine le bácio umilíssimamente le máni. Di V. Eminénza, Umilíssimo, Divotíssimo, ed Obbligatíssimo Servitóre.*

Di Parígi, i 3 Márzo, 1826.

Observe, that when the Princes Cardinals are at Rome, they are called by the title of *Eminence*, and not *Highness*; pope Innocent X. having so ordered it.

To a Patriarch, an Archbishop, a Bishop, a Nuncio, a Prelate.—*All' Illustríssimo e Reverendíssimo Signóre Prōne mío Colendíssimo, Monsignóre di Beaumont, Arcivéscovo di Parígi.*

All' Illustríssimo e Reverendíssimo Signor Prōne mío Colendíssimo Monsignór di Choiseul, véscovo di Chalons.

Illustríssimo Rev. Signóre, Prōne mío Colendíssimo. E con profóndo rispétto, e somméssa riverénza le bácio le sácre vésti. Di V. S. Ille e Rev. Umilíssimo, Divotíssimo, ed Obbligatíssimo Servitóre.

Di Parígi, i 6 Mággio, 1826.

If it be a cardinal that is a bishop or archbishop, you
are

are to make use of titles belonging to such cardinals as are not princes.

To a Regular Abbot.—*Al Reverendissimo Pádre Prõne mio Colendissimo il Pádre D. Ansélmo N. Abáte di N.*—In the beginning, *Reverendissimo Pádre, e Prõne Colendissimo.*—At the end, *Reverenteménte baciáudo le máni a V. P. R^{ma}. la prégo per singolar grázia volérsi ricordár di me ne' suoi collóquij con Dio. Di V. P. Rev., Umilissimo, ed Obbligatissimo Servitóre.*

Di Parígi, i 7 Giúgno, 1826.

To a Canon, a Curate, a Priest.—*Al mólto Illústre e mólto Reveréudo Signóre, e Prõne Colendissimo il Signóre V. canónico, or arcipréte di, &c.*

If it be a person of distinction you must say, *all' Ill^{mo}. e Rev^{ma}. Sig^{re}. Padróne Colendissimo.*

To a Vicar General.—*Al Reverendissimo Pádre mio Osservandissimo il Pádre N. N. Generále de' P. P.*—In the beginning, *Reverendissimo Pádre, e Prõne Osservandissimo.*—At the conclusion, *Di V. P. Rev., Umilissimo ed Obbligatissimo Servitóre.*

To a Prior, Rector, Guardian, or Superior.—*Al mólto Reveréudo Pádre e Prõne Osservandissimo il Pádre N. Prióre, Rettóre, or Guardiáno, &c. de' P. P. N.*—In the beginning, *Mólto Reveréudo e Prõne Osservandissimo.*—At the conclusion, *E le bácio umilissimamente le máni. Di V. P. mólto Rev., Umilissimo ed Obbligatissimo Servitóre.*

Di Parígi, gli 8 Agósto, 1826.

To a Friar Priest.—*Al mólto Reveréudo Pádre, or Al mólto Rev^{do}. Pádre e Prõne Osservandissimo, il Pádre N. dell' órdine di San N.*—In the beginning, *Mólto Reveréudo Pádre.*—At the conclusion, *E per fíne a V. P. bácio con ógni affétto le máni, e mi raccomandó alle sue orazióni. Di V. P. mólto Rev., Umilissimo ed Obbligatissimo Servitóre.*

To a Lay Brother.—*Al mólto onoráudo Fratéllo in Crísto fra' Agostíno N. órdine di N. or nel Convénto de P. P. di, &c.*—In the beginning, *Mólto Onoráudo Fratéllo in Crísto.*—At the conclusion, *E per*

per fine vi bacio affettuosissimamente le mani. Molto Onorando Fratello in Cristo. Divotissimo ed Affettuosissimo Servitore.

Di Parigi, i 9 di Settembre, 1826.

To the Emperor.—*Alla Sacra Cesarea ed Imperiale Maestà dell' Imperatore—Sacra Cesarea Maestà.—*In the course of the letter, *Vostra Maestà.—*At the end, *E per fine a V. M. bacio umilissimamente le mani, pregando Dio, che la colmi di tutte le maggiori e più desiderabili felicità. Di V. Cesarea Maestà Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

Di Parigi, i 10 Luglio, 1826.

To the King of France.—*Alla Sacra Real Maestà del Re Cristianissimo. Or, Alla Cristianissima Maestà del Re di Francia. Or, Alla Sacra Maestà del Re di Francia.—*In the discourse, *Vostra Maestà, or Sire.—*At the end, *Colmi Dio N. Signore le felicità presenti della Maestà Vostra, d'altre nuove (a più grandi) nell' avvenire. Di Parigi, gli 11 Novembre, 1826.—*Or, *Conservi Iddio lungamente V. M. a quelle prosperità, che sotto il felicissimo, e gloriosissimo suo governo, Ella fa godere a' suoi popoli. D. V. M. Crist. ; Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

To the King of Spain.—*In the beginning, Alla Sacra Cattolica Real Maestà del Re di Spagna.—SIRE.—*At the end, *E per fine prego Iddio ch' a V. M. conceda ogni grandezza, e felicità maggiore Di V. M. Cattolica ; Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

Di Parigi, i 2 Dicembre, 1826.

To other Kings.—*Alla Sacra Real Maestà del Re d' Inghilterra, di Portogallo, di Svezia, di Danimarca, di Sardegna, di Prussia.—*In the beginning, *SIRE.—*At the end, as above.

To the Dauphin of France.—*Al Serenissimo Principe Delfino di Francia.—*At the beginning, *Serenissimo*

simo Príncipe.—In the middle, *V. A. R.*—At the end, *Conservi Iddio per lunghissimo témpo quèl béne alla Fráncia, che le ha dato in dar la Serenissima di lei Persóna, a cui con profonda riverénza m' inchino. Serenissimo Príncipe, or di V. A. R.; Umilissimo, Divotissimo, ed Obbligatissimo Servitóre.*

Di Parigi, gli 8 Mággio, 1826.

To a Prince of the Blood.—*All' Altézza Serenissima del Signór Duca d' Orleans.*—*All' Altézza Serenissima del Signór Príncipe di Condé.* Or, *Al Serenissimo Príncipe Signóre, e Prõne mio Colendissimo, il Príncipe di Condé.* We may also write, *All' Altézza Serenissima, &c.* as above.

To Reigning Dukes.—*All' Altézza Serenissima del Dúca di Parma. Di Módena.*—In the beginning, *Serenissimo Príncipe, or S. A.*—At the conclusion, *E per fine a V. A. Serenissima bácio rispettuosissimamente le máni, pregándole dal Ciélo ógni véra contentézza. Di Parigi, &c.*

I shall give no more conclusions of letters; a number of them will be found at the end of this collection.

To Secular Electors of the Empire.—*All' Altézza Serenissima Elettorále del Signór Dúca di Baviéra, Príncipe Elettorále del Sácro Románo Império.*

To Ecclesiastical Electors of the Empire.—*All' Altézza Serenissima Elettorále del Signór Arcivéscovo di Colónia, Príncipe Elettorále del Sácro Románo Império.*

To Dukes who are not Sovereigns.—*All' Illustrissimo ed Eccellentissimo Signóre e Prõne Colendissimo il Signór Dúca, &c.*

To Embassadors.—*A sua Eccellenza il signór N. Ambasciatóre di sua Maestà Britannica.*

To an Earl, a Marquis, or Baron.—*All' Illustrissimo Signór Prõne mio Colendissimo il Signóre Cònte N. Marchése N. Baróne N.*

To a Governor.—If he is an ecclesiastic, as those of Italy,—*Al Illustrissimo e Reverendissimo Signóre Prõne*

Prōne Colendíssimo Monsignór N. Governatóre di Roma.—If he is not an ecclesiastic, *All' Illustríssimo Signóre e Prōne mío Colendíssimo il Signóre N. Governatóre di N.*

To a Privy Counsellor.—*All' Illustríssimo Signóre e Prōne mío Colendíssimo il Signóre N. del Consíglío di Státo di sua Maestà Cristianíssima.*—In the beginning, *Illustríssimo Signóre Prōne mío Colendíssimo.*—At the end, *Di V. S. Ill^{ma}.*

To a President.—*All' Illustríssimo Signóre e Prōne Colendíssimo il Signór N. Presidénte nélla Côte Sovrána del Parlaménto di Parígi.*

To an Ecclesiastical Counsellor in Parliament.—*All' Illustríssimo e Reverendíssimo Signóre, il Signór Abáte N. Consigliére nélla côte Sovrána del Parlaménto di Parígi.*

To a Counsellor of Parliament.—*All' Illustríssimo Signóre Padróne mío Colendíssimo il Signór N. Consigliére nélla côte Sovrána del Parlaménto di Parígi.*

To a Counsellor of the Court of Aids.—*All' Illustríssimo Signóre Padróne mío Colendíssimo, il Signór N. Consigliére nélla caméra de' sussídj di Parígi.*

To a Doctor of Law or Physic.—*Al móltó Illústre ed Eccellentíssimo Signóre N. Dottóre di Legge; or Dottor di Medicina in Parígi.*

To a Professor, or Language Master.—*Al móltó Illústre, e móltó Eccellénte Signóre il Signóre N.—Lettóre di Teología nel collégio di N.*—If he is a Language Master, *Maéstro di língua Italiána, virtúoso di liúto, di chitúrra, di schérma, maéstro di ballo, &c.*

To an Advocate, an Attorney.—*Al móltó Illústre Signóre Padróne Colendíssimo il Signóre N. Avvocáto, or Procuratóre del Parlaménto di Parígi.*

They

They write, *all' Illustríssimo Signóre*, to a Gentleman; *il Signór*, to a Secretary.

To a Tradesman.—*Al Signór N. sartóre, fornájo, macellájo, &c.*

To a Servant, or any other Domestic.—*A Francésco N. Ortoláno che Dío guárdi.*—At the end, *E sarò sémpe dispóstíssimo a compiacérvi.*

Different Forms of Concluding Letters.

THE following are the Forms, which, in Epistolary collections, most frequently occur.

E per fine a V. S. or a V. S. Illustríssima, or a V. Eccellenza, or V. A. or a V. Eminénza, or a V. Maestà bácio umilissimaménte le máni.

E quí per fine le bácio con ógni più riverénte affétto le máni.

E le bácio affettuosaménte le máni.

E baciándole affettuosissimaménte le máni, le prégo ógni béne, e conténto.

E per fine le bácio con ógni maggiór riverénza le máni.

E per fine a V. S. bácio con ógni affétto le máni.

E per fine a V. S. bácio le máni e le desio ógni véro bene.

E per fine le bácio riverenteménte le máni.

E le bácio umilissimaménte le máni.

E per fine a V. S. bácio le máni.

E per fine a V. S. bácio mílle vólte le máni.

E le bácio le máni.

E con quéstó a V. S. bácio le máni, ed al Signór Piétro suo zio.

E con pári, e congiuntíssimo affétto le baciámo, ed a tútti di cása sua, le máni.

Manténgami V. S. il luógo nélla sua grázia che io le bácio le máni di cuóre.

E le bácio le máni salutádo la signóra sua consórte.

E per fine nélla buóna grázia di V. S. mi raccomandó, e le bácio le máni.

E mi vi raccomandó cordialménte.

E per

*E per fíne a V. P. mi raccomandádo pregándola avér
memória di me ne' suoi sánti sacrifízi.*

E baciándole le máni, alle sùe orazioni mi raccomandádo.

*Ed a V. S. bácio umilissimaménte le máni cóme ancóra
fo al Signór António.*

*E per fíne salúto V. S. ed élla si compiacerà, a nóme
mío baciáre le máni di Giovánni mío cugíno, ed
álla Signóra Caterína sua consórte.*

E riverenteménte a V. Eccellénza bácio le máni.

Ed a V. Eccellénza fo umilíssimo inchíno.

Ed a V. Eminénza riverenteménte m' inchíno.

Ed alle sue orazioni mi raccomandádo.

E le bácio con la dovúta riverénza le máni.

E résto facéndole umilíssima riverénza.

To a person in humble life, they write—*E sono al ser-
vizio affettuosíssimo per servírví vóstro
amorévole a' vóstri piaceri.*

The forms most used at present are,

*E rassegnándole la mía servitù, fo a V. S. umilíssima
riverénza.*

E con tútta la stíma mi díco.

*E con tútto l' osséquio mi do l' onóre d' assicurárla del
mío profóndo rispétto.*

*E pregándola de' di léi stimatíssimi comandi mi prégio
d' éssere.*

*E résto con tútto 'l desidério di potér incontráre quálche
occasione di servírla.*

Sóno con tútta la stíma ed il rispétto che le dévo.

*E per fíne mi do l' onóre d' offrírle la mía debolíssima
servitù.*

*E sia persuása che sóno e sarò sémpre dispósto ad ob-
bedírla, &c.*

LETTERE MERCANTILI.

Venèzia, al Sigr. N. N.

*Amsterdàmo,
i 2 d' Agósto, 1826.*

Stimatissimo Signóre ;

AVE'NDO risolúto col nóme di Dio d'erigere càsa di negózio in quèsta Città (Piàzza) sotto 'l nome mío, con fàcoltà e govérno tàle di poter intrapréndere qualunque onorévole negózio, e tenéndo voi nel número de' più càri e parziáli Amíci, vene do avviso con quèsta mía, acciò nelle vóstre occorrenze possiáte valérvi dell' ópera mía sì per provvisiòne o mercanzíe, per le quáli ho módo di fàrvi godér ógni vantággio, cóme in Càmby ed áltro che vi póssa di quà bisognàre. Sicúro di riportárne óttimi e leáli trattaménti, esibéndovi la mía servitù, cólle sólite e consuète provvisiòni, con che vi dichiariáte prònto ad úna recíproca corrispondénza. In tánto faréte nóta di non prestár féde che álla mía firma, cólla quále sarà la presénte sottoscríttà, e mi diréte cóme dovrò contenérmi per vói, per isfuggíre gli erróri. Atténdo l'onóre de' vóstri stimatíssimi comándi, per fàrvi sperimentàre 'l piacére particolàre che ho délla vóstra gráta corrispondénza, accertándovi che álle occasiòni sarò per ricórrer a' vóstri favóri, méntre affettuosaménte salutándovi, vi bácio le máni.

Verona, N. N.

Amsterdàmo.

PER mancánza d' occasiòni non vi abbiámo più scríto ; servirà quèsta ora per caraménte salutàrvi, e dírvi, che per órdine del Signór N. N. di Róma vi abbiámo

biámo in Condóttá di quèsti SS. N. N. spedita fránca, e bén condizionáta úna Bálla con fuóri márca, e número contenénte Pánni d' Olánda, che vi piacerà in témpo débito procurárla, per dispórne a vógliá del détto amíco di Róma, dal quále vi varréte délle vóstre spése con avvisáre 'l seguíto. Con quèsta occasióne v' offeriámo la servitù nóstra in tútto ciò che vi potésse occórrere, che prontíssimi sempre ci avréte, e B. L. M.

Róma.

Amsterdámo.

SE'NZA le caríssime vóstre si sóno provviste le Pézze ótto Pánni che avéte ordináto di perfettíssima qualità, ed úna Bálla délla fuóri márca e número résta spedita a vóstra disposizióne in condóttá di quèsti SS. N. N. ai SS. N. N. di Veróna, che saréte a procurárla da' medésimi per dárcele a suo témpo la ricevúta, e soddisfazióne, cóme non dubitiámo, avendóvi procuráto fiór di róba, ed avvantaggiátovi al possíbile tánto nella cómpra, che nelle spése, il che sarà mótivo di continuárci in abbondántia i vóstri impiégghi; e cóme dál' ingiúnto cónto vedréte, ove abbiámo dáto débito per il cósto e spésa di f. . . Beo. che di tánti ci daréte crédito, attendéndo che celi rimettiáte al maggiór nóstro vantággio, e sópra di voi, alla ricevúta del cónto cólla solíta vóstra puntualità; e favoríteci di nuóvi, e maggióri vóstri comándi, che prontíssimi ci avréte con tútto l' affétto, col quále caraménte salutándovi, B. L. M.

Amsterdámo, SS. N. N.

Róma.

CÓLLA gratíssima vóstra dei ... ho ricevúto 'l cónto delle Pézze 8. Pánni d' Olánda che m'avéte provviste, e spedíte in Bálla N . . . ai SS. N. N. di Veróna a mía disposizióne, che la procurerò da' medésimi.

Non ho dúbbio che saránno délla perfétta qualità che díte, ed a suo témpo vi dirò la ritrováta. In tánto per fárvi valére 'l vóstro avánzo ho ordináto al Sigr. N. di Venézia di provvedervi súbito f . . Bco. importáre della détta

détta Bálla, che l'effettuerà con ógni puntualità, attendéndo da vói avviso che sia seguító, e che mene abbiáte dáto crédito a frónte di detta partíta ; nel méntre vi piacerà far nóta di provvedérmi Pézze due Pánni di Berrí per Tabárri che potrète pagáre f. 5 incírca il bráccio in biáncó, e fárli tígere scarlátto cóme la móstra ; ed in apprésso vi darò nuóvo órdine per compíre una ballétta, raccomandándovi che détti Pánni síano di buón córpo, buón lanággio e ben copérto per dármi ánimó alla continuazióne de' miei impiégghi che non saránnó scársi, se mi troverò ben favorító, ed offeréndomi a' vóstri comándi prontíssimo, vi salúto, e B. L. M.

Amsterdámo, SS. N. N.

Venézia.

PER órdine, e conto del Signóre N. N. di Róma vi rimétto a úso D Bánco da N. N. léttera N. N. a gróssi ducáto che ne procureréte proméssa, e pagaménto in témpo intendéndovene con détto Amíco, avvisándo 'l seguító, e pregándovi de' vóstri comándi vi salúto caraménte, e B. L. M.

Róma, N. N.

Amsterdámo.

CÓLLA vóstra caríssima dei Corrénte ci rimettéte da quéstó N. N. f. Bánco ad úso léttera vóstra ; sene procurerà accettazióne, ed a suo témpo ne cercherémo 'l pagaménto per creditárvene cóntro la Ballétta téle d' Olánda mandátavi, e quándo áltro in contrário non sentiáte, tenéte l'affáre termináto. Non ci résta, che pregárvi délla continuazióne de' vostri stimatíssimi comándi per i quáli prontíssimi sémpre ci avréte, salutándovi caraménte vi B. L. M.

Firenze.

Firénze, N. N.

Amsterdámo.

E MOLTO témpo che non v'ho scríto per marcánza d' occasióni : servirà quéstà per salutárvì caraménte, e dírvì che a persuasíone del S. N. N. di Livórno, hò risolúto fáre úna píccola pruóva délla vóstra fábrica, commetténdovi due cásse dráppi o mantíni di buóna qualità e de' colóri che vi móstra l' ingiúnta fattúra. Vi piacerà fárne nóta per inoltrárlì quéstà vólta cólla maggióre celerità possíbile per la sólita Condóttà, facéndomi álla spedizióne Trátta dell' impórto, che 'l vóstro cárico incontrerà il dovúto ricóvero : raccomandándovi che i colóri síano ben viváci, di buón péso e di perfétta qualità, cosí che mi facciáte vantággio nel prézzo e rispármio nélle spése, se desideráte la continuazióne de' miéi impiégghi che saránnò di quálche sómma, se mi vedrò ben trattáto, come non dúbito del vóstro affétto ; ed offeréndovi la mía servitù in tútto ciò che quì possa occórrervi affettuosaménte vi B. L. M.

Raccomandazióne d'un Amíco passeggière, ed Assegnazióne fáttagli de' danári necessárj, &c.

Mío Signóre ;

SE'NZA cára vóstra, mi rappórto sópra la mía antecedénte che fu ai 10 del passáto. Quéstà sérve solaménte per pregárvì, che se 'l signór N. che pártè óggi di quì per N. venísse a riverírvi da pártè súa e nóstra, con ricercár i vóstri consígli ed ajúti, d' assísterlo nelle sue occorénze ; s' égli avésse bisógno di danári, di fornírgliene sin alla sómma di fl 1,000 monéta corrénte cóntro quittánza, e di métermeli a cónto senza darmene avvíso. Vi resterò con óbbliigo per quéstò, e per gli altri favóri che avréte la bontà di far al détto Signóre, ch' è mólto nóstro amíco. Raccomandándovi 'l ricápito dell' inclúsa, caraménte vi B. L. M.

Sénza cára vóstra la presénte sarà per dírvì ch' aténdò abbiáte riscóssa da' Signóri N. di costì fl——— e dátomene crédito ed avvíso. In quéstò méntre vi rimétto

rimétto áltro fl—, sópra 'l Signór N. pur di costì per lèttara di quèsti Signóri N. N. di cui vi piacerà di procurár l'accettazióne, e pagaménto a suo témpo, ed imborsáti che gli avréte mene daréte pariménte crédito, ed avvíso. In tanto faréte nóta di provvedérmi le sótto notáte mérci e di spedírmele in due Baríli, quándo però mele vogliáte däre al prézzo avvisátovi: in diffétto, tralasciáte áncò di riscuótere suddetta riméssa con rimandármene la lèttara: ma quándo avréte risolúto di spedírmi i détti Baríli al prézzo accennáto, saréte rimborsáto súbito del vóstro avánzo, e sarà cáusa di dárvi Commissióni di maggiór sostánza. Marcheréte i Baríli, di Num. 10. 11. colla sólita mía márca avánti, e per grázia non vi dimenticáte délla féde di sanità sópra cotésti Baríli, dóve si attésti che la róba sia státa costì fabbricáta, e résto—

PER rispósta délla cára vóstra de' 22 passáto, gódo di sentíre che abbiáte ricevúto ed imborsáto la cédola di cámbio di fl. da me riméssivi sópra cotésti Signóri N. N. Di grázia, s'egli è possíbile sénza vóstro pregiudizio, compiacétevi con sudétti fl. saldárne la partíta, méntre, cóme ben sapéte, avéte pósto la róba più cára a me che non avéte fatto ad áltro di quì, avéndo ciò visto con gli ócchi miéi proprj, e v'assicúro, che se mi faréte godére qualche vantággio, non mancheréte mái di Commissióni dálla pártè mía, ed in bréve vene ordinerò 2 Baríli; ma saldáte s'è possíbile la partíta suddétta, quándo però non lo vogliáte fáre, avvisátemene, che súbito vi farò pagáre quel póco avánzo che pretendéte; ma poi le mie Commissióni saránno scárse, perché non è di ragióne ch' io pághi più dégli áltro; e caraménte vi B. L. M.

RISPONDE'NDO alla gratíssima vóstra de' 6 stánte; vi dirémo, che in quèsta nóstra fiéra già termináta, abbiámo fáto fine de' due prími Baríli e di Baríli sei che ci provvedéste per cónto a metà; del tútto sene formerà 'l cónto per mandárvélo con áltra. Vediámo ora per détto cónto a metà che avéte provvísto e spedito per Bolzáno al Signór N. a nóstra disposizióne
 áltro

áltri due Baríli e Baríli otto dei quáli cóme áncò di quèlli che réstano, procurerémo lo spáccio, il quále seguíto, vene darémo ragguáglío con mandár-vene 'l cónto; cóme per tánto l' abbiámo ricevúto del loro importáre, che rivedrémo per scritturálo, in mancánza di erróri (di vóstra conformità) abbiámo fáto nóta che de' fl. 682 che avanzáte per la nóstra metà di suddétte mérci, cene sarà fáta tráta in fiéra próssima di Bolzáno dai Signóri N. N. di N. laonde vi farémo le disposizióni necessárie, acciocchè résti puntualménte compíta e secóndo che s' andrà esitádo, s' ordineránno nuóve provviste, cóme intenderéte, e nel résto in che vagliámo a servírvi, comandáteci liberaménte e per fine vi B. L. M.

Signór mío ;

SÓPRA la cópia della nóstra última del primo Settémbre scadúto, e per adéssò vi diámo avvíso che 'l Signór N. v' ha indirzzáto pel' Carrettiére N. una cásca No. I. che abbiámo comméssa per próprio cónto, séndovi déntro mílle nóve cento settánta sétte márch d' argénto con áltre róbe di prézzo, cóme vedréte dálla nóta quí sótto uníta, e vi preghiámo di farne célere inoltrazióne e cólla minóre spésa che si potrà. Sérvavi l'avvíso, e comandáte dóve ci troveréte capáci per réndervi servízi gradíti, non dubitáte che sarémo sémpré dispósti ad effetuárli con tútta quell' attenzióne che meritáte, e nélla stéssa maniéra, con cui ci favoríte sémpré, méntre caraménte vi salutiámo, ed augurándovi un felice viággio, ed ógni vantággio possíbile álla próssima fiéra di N. dove fórse qualcúno di noi avrà 'l piacére di vedérvi, restiámo.

IL falliménto del Signór N. seguíto in Parigi i 19 del corrén-te, ci ha quási rovináti, perchè ci ha fáto pérdere dódici míla scúdi da quálche témpo già spiráti, óltre un' áltra partíta di quáttro míla ótto cénto floríni, che dovrá maturáre al Natále di quést' áno. Ma paziénza; Iddío ha volúto cosí, cosí sía. Vi dirémo, che
tém-po

témpo fa, démmo órdine al Signór N. d'addrizzárvi un Cólle, quéllo che áncó ci scríve d'avér fáto. Vi piácia dúnque andárló procurándo a suo témpo ben condizionáto, e celo rispeditéte quánto príma per Lindo a nóstra disposizióne. Vi preghiámo di restringere quánto mai sarà possíbile l'aggrávio délla Condóttá, non dimenticándo d'unírví (o d'aggiungervi) la bolletta di sanità. Avréte vísto cólla nóstra antecédente un Baríle di Caffè all'indrízso del Signór N. e méntre siámo entráti nel nuóvo áнно, v'auguriámo felicíssimo capo d'éssó cólmo d'ógni béne e bramáta prosperità. L'istéssó facciámo a quélí che v'apparténgono, e siámo di cuóre.

Príma Léttera di Cámbio a due mési di dáta.

Pisa. Gennájo, 1826, per mille Piástre.

A DUE mési di dáta pagáte per quéstá príma di Cámbio all' órdine del Signór N. mílle Piástre valóre ricevúto contánte dal détto Signóre, e li passeréte secóndo l' órdine di

*Al Signór N.
a Cádice.*

ROMULÍNO.

Príma Léttera a Vísta.

Lióne i 10 Marzo, 1826, per 330 Ducáti di Banco.

A vísta pagáte per quéstá príma léttera di Cambio all' órdine de' Signóri N. N. Fratélli, trecénto Ducáti di báncó, valóre ricevúto da' détti Signóri, che passeréte secóndo l' avvíso di

*Al Signór N.
a Venézia.*

CRISTÓFORO PA'ULI.

Fórmula d' Assegnazióne.

SIGNÓR Filippo N. vi preghiámo di pagáre cóntra nóstra Assegnazióne al Signór Daniéle N. ad Ordine, dugénto

duecento Scudi quaranta cinque Cruciferi in moneta,
che passerete come per avviso di

Francoforte, i 4 Agosto,
1826.

CARLO N.

Scudi 200. 45, Cruciferi Moneta.

Fórmula di Quittanza.

CONFESSO e dichiaro per la presente d'avér ricevuto oggi dal Signór N. N. di N. la Sómma di quaranta cinque Scudi, che mi doveva dopo la Fiera passata per diverse mercanzie.

Lipsia, i 9 Novembre,
1826.

FERDINANDO N.

Fórmula di Ricevuta.

Ho ricevuto dal Signór N. N. mille fiorini a Cònto di quanto mi deve.

Argentina,
gli otto Dicembre,
1826.

ANTÓNIO N.

Altra Ricevuta.

Ho ricevuto dal Signór N. N. un plíco di N. per il Signór Príncipe N. che m'obbligò di fargli tener in mani proprie a mio rísico e perícolo.

Augústa.

ANSE'LMO N.

Léttera di Vettura per Terra.

Francoforte, i 15 Giúugno,
1826.

Signóre ;

ALLA guárdia di Dío e condótta di Michéle
Carrettiére

B. T. Carrettière di quèsta Città, riceveréte ùna Bálla di Mercánzie marcáta come in márgine, pesánte quáttro cénto cinquánda líbbre, la quále avéndo ricevúta ben condizionáta, ed in témpo dovúto, gli pagheréte pér la sua Vettúra a ragióne di due Scúdi pér Quintále, come per avviso del

Vóstro umil^{mo} Servo

N. N.

Léttera di Vettúra per Acqua.

*Amsterdámo i 20 d' Agósto,
1826.*

Signóre ;

VI mándo per la Náve (o bárca) di Giovánni N. Barcaruólo di N. quattórdici Cásse di Zuc-
D. P. chero marcáte cóme in márgine, le quali avéndo ricevúto i 25 del corrén-te in buóno státo, gli pagheréte per la sua Vettúra a ragióne di due fioríni per Cássá, ma solamén-te la metà, se non le conségna al détto témpo. Sono

Vóstro umil^{mo} Servitóre,

N. N.

LETTERE DI CIVILTA'.

Léttera civíle ad uno.

Illustríssimo Signóre ; Padróne mío Colendíssimo.

LE réndo mille distintíssime grázíe per tutt' i favóri usáti vérsó mío fíglío, méntre è státo Collegiále in quèsta sua régia Accadémia, dóve mi páre ábbia fáto non mediócre profítto. Può ésser ben assicuráta V. S. Illustríssima, che mi farò sémpré glória di servírla in tútte le occasióni, nelle quáli vorrà onorámi de' suói pregiatíssimi Comandi, per testificárle l'indelébile gratitúdine che conservár débbo vérsó l' innáta di lei

U 5

gentilézza,

gentilezza, ed in mancanza mia lo stesso mio figlio, che si dichiara da lei favoritissimo, non mancherà mai di compire l'obbligo suo per non rendersi immeritevole della di lei continuata protezione. Gradisca frattanto in segno della mia servitù e divozione un fornimento di bottóni dell'ultima moda, venuta solamente la settimana scorsa da Londra, nè voglia far attenzione alla qualità del dono al di lei merito in nissun modo proporzionato, ma al cuor del Donatore fin alle Céneri.

Di V. S. Ill^{ma};

Nápoli, i 7 Agosto, 1826.

Divot^{mo} Umil^{mo} ed
Ossequiosissimo
Servitóre.

Léttera civile ad una Signóra.

Illustrissima Signóra; Padróna mia Colendissima.

PER farle vedére quanto stímo l'onóre de' di lei pregiatissimi Cénni, al ricevimento dell' ultima sua in data dei 15 Mággio, ho pregato 'l Giudice di questa nostra Città, Amico mio stretto, affinchè spedisca la sua causa ventilante nel suo Tribunále, e m'ha promesso che lo farà il mese prossimo, di maniera tale che spero che V. S. Ill^{ma} sarà servita senza dubbio, e le dico per suo riposo, che le manderò a suo tempo Cópia della sentenza, con che potrà ella interamente assicurarsi, che vivo impazientissimo d'obbedirla, e renderla persuasa e certificata del rispétto, della venerazione, e della stima con cui ho l'onóre di protestármele,

Di V. S. Ill^{ma},

*Firénze, i 14 Lúglio,
1826.*

Divotissimo ed obbligatissimo
Servitóre.

SEMPRÓNIO N.

P. S.

Sua Figlia gode assai buona salute, grazie al Cielo e per ésser degna figlia d'una degnissima Madre, viene stimata ed amata non solamente da tutte queste Religiose

gióse che quási l' adórano, ma da tútti quèlli che hánno la bélla sorte di conóscerla.

*Léttera del Sereníssime Príncipe LEOPÓLDO al
Signór Egidio Menúgio.*

Signór Menúgio ; GLI amorévoli sentiménti che V. S. mi signífica di compati-
ménto e di duólo per la mórté del Sereníssimo Prin-
cipe *Mattiàs*, mío fratéllo, di felice memoria, sóno
proprij dell' ánimó súo cortése, esperimentáto da me in
tánte ocasióni : ónde li recévo io con affettuosá parzia-
lità ; e le réndo grázíe ben grándi : desiderándó di póter
corrispóndere álla cordialità di V.S. cólla pienézza délla
mía, in tútto ciò che sía di súo gústo. Ed in tánto le
aúguro dal Ciélo tútte quèlle prosperità più perfétte
che ella sáppia bramáre. Di Firénze, ai 25 Novémbré.

Amorévole di V. S.

IL PRÍNCIPE LEOPÓLDO.

*Léttera del Sig^r MENA'GIO álla Signóra Contéssa délla
FAE'TTA.*

SÓNO obbligatíssimó álla gentilézza di V. S. Ill^{ma}
délla grázia singoláre che s'è compiaciúta di farmi
cólla súa cortesíssima léttera. Che veraménte è fáre
úna grázia singoláre ágli assénti, avérgli in memória in
così améno luógo, qual' è la Vília di *Frésne* ; ed in
compagnía di così amábili persóne, quáli sóno *Madáma
du Plessis* e *Madamigélla le Gendre* : tútte cóse capa-
císsime d'occupáre interaménte l' ánimó súo, per
gránde che sía. Quant' a me, non dirò già a V. S. Ill^{ma}
che ógni di spésse fiáte ánc'h' élla mi tórna a ménte,
non esséndone mái partíta ; le dirò béne che sóno a
Vitrì, luógo altresì améno, dóve fra dótti Pastóri e
vághe Pastorelle si fáno tutt' i bálli e giuóchi che si
scrívono del paése di Caledóne e d' Astréa : ma che
ógni luógo m'attrísta dov' io non védo V. S. Ill^{ma}, e che
in

in quèsto aménissimo luógo vo fuggéndo tutt' i piaceri
e passatémpi di cosí riguardévoli Pastóri e Pastorélle.

*Sólo e pensóso, i più desérta cámpi
Vo misurándo a pássi tárdi e lénti.*

Quíndi può ben conóscere V. S. Ill^{ma} ch'io non son
méno adéssu dèlle di léi virtù e gentilézze invaghíto,
ch'io n'era allóra che dimorándo élla in Angiù nélla deli-
ziosíssima Villa di Ciampiré. Tornerò a Parígi, súbito
che ella vi sarà tornáta. Fra tánto le mándo il Madri-
gále Italiáno, da me fáto per Madáma di *Sevigné*, ad
imitazióne di quéllo del Guaríni, *Occhi stélle mortáli*, &c.
tánto stimáto e tánto lodáto da V. S. Illustríssima. E
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Là tra le Grázie assíso
Soléa scherzáre il ríso.
Spargéan di piánto que' begli occhi un mare ;
Ma pur co' raggi ardénti
Spargéan fíamme cocénti :
È quel fatále ardóre
Tósto m' accése il córe.
O mísera mía víta !
O'cchi, lúmi immortáli,
Deh qual per i miéi málì
Póssò speráre áita?
Se nubilósi ardéte,
Seréni che faréte?

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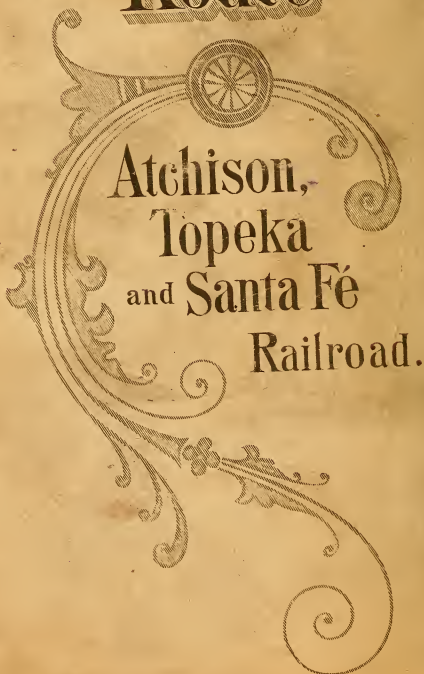
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